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NOVEL CONCERT FEATURES STIR NEW YORK AUDIENCES.

**Philadelphia Orchestra Visits the Metropolis and Gives
Fervid Tchaikowsky Reading—Serge Prokofieff
and His Cult of the New—A Pianist
Who Is "Different"**

The interchange of visits between the various important orchestras of our large cities is getting to be a familiar matter. One no longer wonders when out of town orchestras come to New York, but is rather puzzled when they do not.

Tuesday afternoon, November 19, marked the first concert here at Carnegie Hall of a series of five which the Philadelphia Orchestra is giving this season, and as this excellent band from our sister city previously had established itself in the favor of metropolitan concert goers, a large and unusually interested and responsive audience was on hand to greet the Philadelphians.

Their program opened with Tchaikowsky's fourth symphony, by many persons considered to be the best work of that composer. Be that as it may, the score contains a wealth of warm passion, of sighing sentiment, of glittering brilliancy, of sardonic humor. It is one of the most variegated and unflaggingly picturesque pieces of orchestral writing in all musical literature. Conductor Stokowski always has made Tchaikowsky more or less of a specialty—that is, if such a well balanced and well equipped leader can be said to possess a preference for any one style of music—and his sympathetic regard for that composer was in ample evidence here last week. The orchestra played brilliantly and resoundingly, but without undue dynamic exaggeration, and the rich emotional content of the score came to effective hearing without any cheapening sensationalism in the way of too long lingering on the soulful episodes. The first movement had fine impetus and masculinity. The famous pizzicato section pleased mightily, as usual, and had enough virtuoso speed to remind one of some of the tour de force performances which that movement has had in New York on other occasions. The finale flamed and crackled and showed the orchestra at its very best. It is a splendidly equipped body in which there are well defined character and unmistakable unity. Precision was lacking only in one instance, where an overanxious horn player made a premature attack. The Philadelphia Orchestra has a particularly delicate pianissimo, which is not as common a virtue with orchestras as one might suppose. In Svendsen's "Carnival in Paris," that very fine piece of instrumental whimsicality (and a work, by the way, too much neglected these days) the players again covered themselves with glory, the strings and reeds being of a quality that made old timers listen with surprised attention.

Matzenauer Sings

Between the orchestral numbers came vocal contributions by Mme. Margarete Matzenauer, and commencing the concert was her singing of "The Star Spangled Banner." The diva was in remarkably fine voice, her rich tonal registers revealing all their customary beauty, and her knowledge of phrasing, of stylistic manner, and of intrinsic musical values being as striking as ever. Mme. Matzenauer sang three Tchaikowsky songs (in Russian) orchestrated skillfully by Stokowski, and she did also the two long and extremely poetical numbers comprising Chausson's "Poème de l'Amour et de la Mer." She gave amazing variety to the French composition, which, sung by a lesser artist than Mme. Matzenauer, easily might degenerate into monotony on account of the prevailing pastel hues in its coloring. As it was, the singer poured a world of feeling and imaginativeness into her rendering. Her French diction was wonderfully finished. The audience gave her its approval in unstinted measure. Conductor Stokowski also had no occasion to complain of the nature of her reception.

Prokofieff, a New Apparition

Serge Prokofieff, at his all-Russian recital (Acolian Hall, Wednesday afternoon, November 20) played before as representative an audience of tonal epicures as ever listened to a piano concert in this city. The reason was not only because a new keyboard artist of repute always arouses curiosity in New York but also because Prokofieff stood for more than mere piano playing, for his reputation as a composer had preceded him to this country. Report had set him down as a modern of moderns, a daring innovator in the piano and orchestral forms. Some persons whispered that "Prokofieff out Stravinsky." The newcomer was heard in four études and the second sonata from his pen, three Rachmaninoff preludes, two études and a "Feuillet d'Album," by Scriabine, and pre-

lude, scherzo, gavotte, and "Suggestion Diabolique," by Prokofieff.

It may be said at once that our Russian visitor is not as terrifying as he had been made out to be. Of course, he is far from orthodox, and in fact, he is bold and individual, but his ways are along paths now made somewhat familiar by other modernists and at no time did Prokofieff assail one's ears with cacophony that could not be deciphered as to formal pattern and harmonic construction. Of course, this heaven storming youth—he is in his early twenties—writes as though everyone that plays the piano is a Godowsky. The fingers and wrists are asked to manipulate their way through veritable forests of notes in single and double file. The études are very amazing complications of difficulties. The sonata, held in the unmelodic, atmospheric style of the Neo-Composers, is interesting rather than appealing. The four short pieces are

(Continued on page 6)



OSSIP GABRILOWITSCH.

The new conductor of the reorganized Detroit Orchestra, which opened its season in that city recently and scored a striking success for itself and for the remarkably gifted Russian master of the baton. The deep musical knowledge, picturesque personality, glowing temperament, and truly phenomenal orchestral technique of Gabrilowitsch are sure to place him shortly in the first flight of the world's greatest conductors. Detroit and other cities are to be envied for their coming Gabrilowitsch concerts.

New Puccini Operas, December 14

The three one act operas by Puccini, secured for their world's premiere by the Metropolitan Opera, will be heard there Saturday evening, December 14.

Puccini's "Il Tabarro" finds its locale in France, as did "La Bohème." It is a tragedy among the bargemen of the Seine, and in it will appear Mmes. Muzio, Gentile, Tiffany, Messrs. Crimi, Montesanto, Didur, Bada, Paltrinieri, and Audisio. "Suor Angelica," a scene of convent life in the Middle Ages, is so far a feminine counterpart of Massenet's "Jongleur de Notre Dame." A cast of women will include Mmes. Farrar, Arden, Beale, Ellis, Egner, Perini, Fornia, Tiffany, Sundelius, Sparkes, Mattfeld, Belleri, Warwick and White. "Gianni Schicchi," a farce based on an old Florentine character in Dante's "Inferno," will be sung by Mmes. Easton, Sundelius, Howard, Tiffany, Messrs. De Luca, Crimi, De Segura, Didur, Bada, Ananian, Malatesta, Reschiglian, and Schlegel.

The conductor is Moranzoni, the stage director Ordynski, and the scenes are by Ernest Grog, Frank Pantzer, and Pieretto Bianco. From designs by Pietro Stroppa and Galileo Chini. It is announced that the box office price of seats for the premiere night will be raised from \$6 to \$7.

YSAYE CAPTURES CINCINNATI AS ALBERT ENTERS BRUSSELS

Belgian Conductor Leads Beethoven "Eroica" Impressively—Reorganized Orchestra Well Received—Thibaud a Brilliant Soloist

Cincinnati, Ohio, November 23, 1918.

The twenty-fourth season of the Cincinnati Orchestra opened Friday afternoon, November 22, and Saturday evening, under extraordinary conditions. The delay brought about by the health situation provided an historical coincidence. Friday afternoon signalled the first appearance of Ysaye as permanent conductor of the orchestra, and he made his entrance into musical Cincinnati on the same day that King Albert of Belgium, (Ysaye's native land) entered the capital of his stricken kingdom. The latter was a glorious day for a nation; the

former a memorable occasion for musical Cincinnati. It was in Brussels that Ysaye began his career as a conductor.

The spirit of the day was festive throughout. The hall was decorated with the colors of this country and the Allies, while a service flag announced that eleven members of the orchestra were serving under the colors of their country, and one golden star gave mute testimony of the fact that one of their number had "gone west."

When Ysaye entered, the orchestra gave him a rousing salvo. The conductor acknowledged the applause and with orchestra and audience standing, the national anthems of England, Italy, France and Belgium, as well as "The Star Spangled Banner," were played. When the United States national anthem was reached, Ysaye turned toward the audience, and, asking them to join in the singing, aroused the patriotic fervor of the entire assemblage. No season in Cincinnati's long and varied musical career opened under quite such extraordinary circumstances. An audience which filled the auditorium was enthused and inspired to a high degree. The concert was repeated on Saturday evening.

A Review of the Concert

The program was a lengthy and eclectic one. The orchestra, with more than twenty new members, was in very good condition under the circumstances, though it is safe to assume that much better and finer results will be obtained later when a more thorough unity has been established and the members reach that intimacy of understanding which comes with close association. The changes which have been made appear to have been improvements. The cello section is vastly better than it ever has been. The new flute player is a good artist, and the other changes also have worked to advantage. With such material and the strong hand of Ysaye to guide it, the future of the Cincinnati organization is rosy indeed.

Ysaye began his program with the "Heroic" march of Saint-Saëns. The symphony for the day was the C minor of Beethoven, a beautiful performance. Ysaye's artistic restraint never permits him to indulge in any undue excesses, so that his presentation was sincere, earnest, and classically noble. He sought no new effects, but was satisfied to play Beethoven as written. The finest came in the third and fourth movements. It was classic playing in the best sense of the term—finding and vivifying the immortal message which is contained within the form.

The novelty of the program was a set of three numbers, "Paintings," the work of Felix Borowski. They are orchestral pictures in which the composer displays a fertile imagination and invention of no small degree. The first one, "Portrait of a Young Girl," is melodically interesting and quite moodful. The second "The Garden of Night," with a strong Tchaikowsky flavor, also has its charm, while the third, "The Festival," is buoyant and full of fire. They are orchestrated with consummate skill and make very effective program numbers. Ysaye closed the program with a dashing performance of Chabrier's colorful Spanish rhapsody.

The soloist was Jacques Thibaud, the French violinist. He played the E flat concerto of Mozart, the "Chant d'Hiver" of Ysaye and the "Introduction and Rondo Capriccioso" of Saint-Saëns. Thibaud's tone is singularly pure and refined, and his playing is the acme of delicacy and charm. He is a musician who knows the beautiful in art and plays accordingly. Thus the Mozart concerto became as lovely and as exhilarating as a spring day. Especially was this true of the second and third movements. The "Chant d'Hiver" of Ysaye is an ambitious tone poem for solo violin and orchestra, written with a complete understanding of the instrument as well as the orchestra. Thibaud played it to the evident satisfaction of the composer and then proceeded to a delightful, graceful and

(Continued on page 6)

Ellis Worcester Concerts

Manager Charles A. Ellis, of Boston, announces the following dates and artists for his annual course of concerts in Mechanics' Hall, Worcester, Mass.: December 3, Schumann-Heink, contralto, and Arthur Hackett, tenor; December 17, Sergei Rachmaninoff, famous Russian pianist and composer; January 7, Emilio de Gogorza, baritone, and Rosita Renard, pianist; January 28, Boston Symphony Orchestra and Merle Alcock, contralto; February 18, John McCormack, tenor.

"The Gondoliers" to Be Revived

The Society of American Singers is planning to revive Gilbert and Sullivan's "The Gondoliers" for the first week in December. In addition, "Pinafore," "The Mikado" and "Pirates of Penzance" will be kept in the repertoire of the organization, which is drawing good houses at every performance in the Park Theatre, New York.

The Third Biltmore Musicale

The third Biltmore Musicale will be held Friday morning, December 6, in the grand ballroom of the Biltmore Hotel. The artists appearing on this occasion will be Enrico Caruso, Namara and Aurelio Giorni, pianist.

Paderewski to Paris

Ignace Paderewski, the pianist, sailed from New York for France last week, to visit the Polish National Committee in Paris. He was accompanied by Mrs. Paderewski. Before leaving these shores he issued a statement thanking America for the help she gave in liberating Poland.

"1815" for New York

An operetta entitled "1815," which was played in Paris under the title of "Les Cent Jours" (The Hundred Days) and concerns Napoleon's short reign after his return from Elba, will be produced in New York shortly.

Kenneth Bradley in New York

Kenneth M. Bradley, president and director of the Bush Conservatory of Chicago, has been in New York for the last week. He went back to Chicago Monday night.

Laura Nemeth Not With Ritt

The MUSICAL COURIER learns that Laura Nemeth is no longer under the management of Edward Ritt and has severed all connection with him.

America Welcomes Vera Janacopulos

Vera Janacopulos, a Greek-Brazilian soprano, who comes to this country heralded from the Parisian concert stage, will make her New York debut at Aeolian Hall on Saturday afternoon, December 14. In Paris such noted composers as Enesco and Fauré have appeared publicly at the

piano for Mlle. Janacopulos. A feature of her New York recital will be a group of Russian songs by Prokofieff, with the composer at the piano.

Chaminade to Come Here

Cecile Chaminade, the French composer, is due to arrive in New York from Paris in the very near future. Mary Garden will be on the same ship with Mlle. Chaminade.

YSAYE CAPTURES CINCINNATI

(Continued from page 5.)

irresistibly winning performance of the Saint-Saëns "Rondo Capriccioso."

Other Musical Matters

Signor Tirindelli is wearing his usual smile greatly accentuated just at present, and this he says is due to the material of which his orchestra at the conservatory is composed this year. For many seasons Signor Tirindelli has done wonderful things with the orchestral forces at his disposal, and a Tirindelli concert is always the equivalent of "standing room only."

Thomas James Kelly's lecture will be given on Wednesday, December 11. The subject is one of special interest just now, "Some Observations on Our Language," and it will be interestingly illustrated by songs from the greater poets, with fitting musical settings, sung by three of his talented pupils.

T. C. Calloway, of Montgomery, Ala., has been giving organ recitals every Sunday evening ever since the Ohio boys were sent to Camp Sheridan. The recitals were given on the splendid pipe organ of the First Baptist Church, and thousands of Ohio boys have had the pleasure of hearing this well known organist. Professor Calloway is personally acquainted with a great many of the boys from Cincinnati, Cleveland and Toledo, and was their friend during their stay at Camp Sheridan.

The next pair of Symphony Orchestra concerts will present a new work, a "poem" for orchestra, by Harold Morris, who is remembered as one of the very talented alumni of the Cincinnati Conservatory of Music. After completing his studies here under Stillman Kelley Mr. Morris went to New York, where he is making a splendid name for himself.

Dr. Fery Lulek will present the following group of his artist pupils in a recital on December 3: Mabel Black, Gertrude D. Fozard, Marguerite Spaulding, Idella Banker, Emma Burkhardt and Helene Turner.

R. F. S.

Toscha Seidel Success

Reports from Baltimore, Washington, Philadelphia and Chicago, where Toscha Seidel has recently appeared as soloist with symphony orchestras, indicate that this sensational artist has repeated his New York success of last spring in those cities.

NOVEL CONCERT FEATURES

(Continued from page 5.)

"reactionary" in spots, for they have fragments of tune, and the harmonies separate themselves easily into the elements used by fairly talented men like Beethoven, Franck, Brahms, Chopin, Grieg, and others of the native school of creators. The Prokofieff music, on the whole, is cold and cerebral. He does not seem to seek emotional expression in his pages, but rather to put into sound certain abstract theories regarding tone and the degree to which it can be utilized for musical "painting." These piano works by Prokofieff never will be loved for themselves alone, a prophecy which the present writer dares to make even in these times when it is not wise to prophesy about anything within the customary ken of man.

Prokofieff's playing is that of a composer. His technic is largely one of expediency, but it creates surprising effects. The tone quality is metallic and very hard in forte, and soft but not seductive in piano. Intermediate gradations are lacking. Physical force predominates and helps the player to attain sudden tremendous outbursts of din. One has the impression that had he trodden in more conventional musical ways, Prokofieff might have been a tremendous piano artist.

At the Russian Symphony concerts here, December 10 and 11, Prokofieff will lead his "Classical Symphony" (MS.), play some new piano pieces of his own, also a concerto, and present his new humoresque for four bassoons. Further acquaintance with this strange young man is eagerly awaited by the inditer of this chronicle.

Des Moines Ousts German Songs

The City of Des Moines, Ia., has taken measures to have all German songs torn from the music books in use in the public schools there.

VALSE CAPRICE

by Dolce Grossmayer

will be played at Aeolian Hall
on Saturday Nov. 23rd, by Helen Desmond

This recently published composition is a most grateful number for concert work, the first part consisting of a sparkling melody in double notes and the second part chord and glissando work, etc.

THE VALSE IS PUBLISHED BY

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"WALTER GREENE SCORES IN FIRST SONG REGITAL."—W. J. HENDERSON in The Sun

NEW YORK HERALD, November 22, 1918

BY REGINALD DE KOVEN

WALTER GREENE'S SINGING REVEALS HIM AS AN ARTIST
Baritone Gives Recital and Pleases Audience with Style and Variety of His Work

It was quite clear from the song recital given by a young American baritone, Walter Greene, in Aeolian Hall yesterday afternoon, that he hardly had had the opportunity of displaying the full measure of his talents when singing with the Society of American Singers recently at the Park Theatre.

Mr. Greene is the possessor of a rich and well placed baritone voice, which is unforced and is of singularly even quality throughout. He also has an excellent sense of the dramatic values and inner meanings of the songs which he essays and apparently he has a wide range of music. His singing of numbers in Italian, including songs by Gluck, Falconieri, Bottegari, Mozart and Buononcini showed an intellectual grasp of his music which was most refreshing, while the purity of his tone and style and the clearness of his diction proved that he has been trained in the right school.

A cycle of songs by Arthur Somerville, the words from Tennyson's "Maude," was delightful. Often the words were music and the music poetry, although there was occasionally a weakness of idea and expression on the part of the composer, especially in the closing song, "Come Into the Garden, Maud." The whole set, however, is well worth hearing, especially when sung as it was by Mr. Greene. His French songs were almost equally good, especially DeFontaines' lovely "Fleur dans un Livre" and the extremely clever "Chanson Espagnole."

NEW YORK TIMES, November 22, 1918

BY JAMES HUNEKER

YOUNG BARITONE IS AT HIS BEST IN OLD ENGLISH SONGS

Mr. Greene has a clear, powerful, resonant voice. He is a stalwart young baritone—perhaps basso cantants is a better term. He is only 28 years old. He appeared some seasons ago in "The Chocolate Soldier," and always with success. His English and Italian diction is excellent.

Mr. Greene does some things surprisingly well. He gave "Chanson Espagnole" with rousing effect, and he repeated it. He ought to make an admirable Tondor. But Mr. Greene was at his best in the old English songs. With such rich vocal material and virile presence he should go far.

THE SUN, November 22, 1918

BY W. J. HENDERSON

GREENE SCORES IN FIRST SONG REGITAL

Walter Greene, baritone, gave a song recital yesterday afternoon in Aeolian Hall. It was his first essay in the field of



Photo Mishkin, N. Y.

serious music. He was formerly an operetta singer and was heard in "A Chocolate Soldier." But he had faith in the value of his voice and retired from the operetta field to devote himself for three years to study for higher things.

His recital yesterday demonstrated the soundness of his judgment. His voice is one of heavy texture and deep range, so that it might perhaps be described as a basso cantante. Its natural character is one of large and virile type and the singer showed yesterday good control of breath and dynamic gradation. Furthermore, on occasion he produced excellent head tones. His phrasing was excellent and he delivered some long florid passages fluently and accurately. Clear diction and understand-

ing of the content of his songs were two of his assets. His programme was interesting.

EVENING SUN, November 22, 1918

BY MR. LAWRENCE

A GREENE DEBUT

Walter Greene, a baritone long and favorably known in the field of light opera and musical comedy, gave a first recital at Aeolian Hall yesterday afternoon, in which he proved the validity of the ambition which led him to abandon the stage for the studio. After several years of study he emerged to his first recital yesterday and showed himself the possessor of a strong, almost powerful voice, which, with a little more experience, should win him further laurels. He sang through a programme which included selections from Gluck, Buononcini, Mozart and Charpentier with admirable phrasing, delivery and control.

GLOBE, November 22, 1918

BY PITTS SANBORN

A large audience assembled yesterday afternoon at Aeolian Hall to hear Walter Greene, a young American baritone, in a recital of Italian, French, and English songs. Mr. Greene is endowed with a voice of considerable power and beauty. His diction is altogether admirable and his reading of uncommon order, especially in songs of sentiment like Fontenaille's "Fleur dans un Livre," of which he gave an almost perfect interpretation. The audience seemed to be both surprised and delighted by the entertainment afforded it and was most demonstrative in approval.

TRIBUNE, November 22, 1918

BY H. E. KREHBIEL

YOUNG BARITONE AMONG THOSE HEARD IN RECITALS
YESTERDAY

Walter Greene, a baritone who has sung in light opera, made his New York debut in song recital yesterday afternoon at Aeolian Hall. Mr. Greene has a voice, a genuine baritone of excellent timbre, and sufficient range and power. His sense of style as evidenced in the opening Italian group, in Bottegari's "Mi Parto," in Mozart's "Quando Miro Quel Bel Ciglio," and in Buononcini's "L'Espresso Nociere," was unusual, his phrasing rounded and his legato admirable.

EVENING WORLD, November 22, 1918

BY SYLVESTER RAWLINGS

Walter Greene, baritone, formerly a singer in operetta, made his debut in a recital of serious music at Aeolian Hall yesterday afternoon. His voice is big and pleasing. It also has flexibility. Mr. Greene is under thirty, a student with understanding.

Exclusive Management: DANIEL MAYER, Aeolian Hall, New York

Associate Manager: HELEN L. LEVY

CHANCE FOR COMPOSERS TO EARN \$5,000 FOR SONGS

The sum of \$5,000 is not much as a recompense for writing a really popular song, as has been proved by some of the sums earned by the composers of such pieces. However, every popular song does not result in a big income to its composer and many of them would be glad to get \$5,000, or \$2,000, or \$1,000 (or less) for their opus.

The war brought in its train an avalanche of patriotic music, and it is to be expected that the peace and its effect will be the inspiration for further land-slides of composition to descend on the heads of the innocent publishers. Those big hits, "Over There," "Keep the Home Fires Burning," and other musical "war babies," started pens and pencils scratching all over the country, and in those instances where the tonal gentry could not record on paper their works of genius, they thumped out their ideas on the keyboard, using from one to ten fingers in the process, according to the pianistic knowledge and routine of the performer.

There is a real demand now for songs and marches which do not tell what the Yanks are going to do, but what they have done. The sudden ending of the war found most of the carpenters of popular music unprepared. They were busily writing "crossing the Rhine" and "marching into Berlin" music, when the armistice made mere scraps of paper of all such masterpieces.

Along comes the New York American now with the announcement that the Hearst Newspapers have decided to offer \$5,000 in prizes for new patriotic music. Composers should peruse carefully the following official offer of the American:

The purpose of this contest is to secure a national song to express the wave of patriotism which is sweeping over the American people today. Who will write another "Battle Hymn of the Republic" or another "Dixie" or another "Yankee Doodle"? The Hearst papers offer \$5,000 in prizes, as follows:

First, \$2,000; second, \$1,000; third, \$500; fourth, \$300; fifth, \$200, and ten consolation prizes of \$100 each.

Any one may enter the contest, amateur or professional. The contest is now open, and will close January 1, 1919.

Each contestant must decide what form the song should take—whether a hymn, anthem, ballad, march or rollicking song—to express the patriotism.

A committee is in process of selection. As soon as the committee is completed, all songs received will be turned over to it. This committee will decide which songs are best, and the songs so selected will be printed and distributed to readers of the Hearst papers.

The readers of the Hearst papers will decide which song shall receive first prize, which second, and so on.

No songs will be published until the committee has passed upon them and no songs will be returned until the contest has been decided.

After the decision has been rendered all songs will be returned to the senders.

The song submitted must be a new one and must be complete as to words and music.

It is suggested that the music consist of the melody and piano accompaniment.

A song that has been published and sold, and therefore sung by the public, could not be called a new song, and it is believed the committee will so decide.

A poem written for an old tune could not be considered a new song.

The Hearst papers cannot refer a writer of verse to a composer of music and cannot undertake to have music composed for verse.

The nature of the contest prevents us from reading verse and stating whether or not it is worthy of being set to music.

Songs in manuscript are eligible, but should be written plainly, preferably with ink.

Many competitors may want to improve on their first effort by sending another song. A person may send one or more songs, and may collaborate with others.

The holder of a copyright retains all his rights, except the right to publish in the Hearst papers.

The Hearst papers cannot undertake to secure copyrights.

Competitors should retain a copy of the song submitted—in case of accident to the original.

No entry blank or fee is required. Just send your song to the nearest Hearst newspaper at Boston, Atlanta, Chicago, Los Angeles, New York City or San Francisco.

Watch your nearest Hearst newspaper for announcement of committee, etc.

Name of the sender should appear on the outside wrapper as well as on the song.

This is a generous as well as a timely offer, and composers need have no hesitancy in accepting its fairness and its genuineness. No favoritism will be shown. Every competitor has as good a chance as his rivals, so far as the external conditions are concerned. The Hearst newspapers may be relied upon to secure competent judges whose decisions will be honest.

It is to be hoped that the \$5,000 offer will meet with enthusiastic response from the American composers. It should not be difficult for them to put their feelings into music at this proud time of our national existence. The fact that the \$5,000 is split into ten prizes makes it worth while for candidates to do their best. A popular patriotic song is not necessarily a commonplace number or one devoid of real musicianship. It is safe to say that the better the quality of the song, the more likely it is to appeal to the judges.

Those gentlemen are not to be envied. It is altogether probable that several thousand composers will make a bid for the \$5,000.

Thelma Given's First American Tour

Thelma Given, the young American girl pupil of Professor Auer, whose recent debut at Carnegie Hall successfully launched her on an extensive concert career, was scheduled to begin her first American tour last week, playing in Columbus, Ohio; her birthplace, and Decatur, Ill., where she lived as a little girl.

Percy Grainger to Play December 2

Since the voluntary enlistment of many musicians in the army and navy, the public appearance of some is an event. In this class is Percy Grainger, who will be heard in concert at Aeolian Hall on the evening of December 2 for the benefit of the Governor's Island Auxiliary of the

American Red Cross. He will play "Country Gardens," set by himself from an English Morris dance tune, as well as a new composition, "Lullaby." In the same group he will give his paraphrase on the "Flower Waltz" of Tchaikowsky. With Corp. Ralph Leopold, Assistant Bandmaster Grainger will play his arrangement of "Over the Hills and Far Away" for two pianos.

New York Philharmonic Plans

The next Philharmonic concert is to take place on Friday afternoon, November 29. Brahms' third symphony in F major will be the symphonic feature. Mr. Stransky also offers Bach's "Brandenburg" concerto in F and Liszt's first Hungarian rhapsody, besides a manuscript novelty conducted by the composer. The title of this work is "From My Youth," and the composer is Mortimer Wilson, a young American. Leo Schulz, the solo cellist of the Philharmonic Society, is the assisting artist and will play Tchaikowsky's "Variations on a Rocco Theme" for cello and orchestra. On December 1 Hulda Lashanska, the young American soprano, will be the soloist. The symphony on that occasion will be the fifth Tchaikowsky.

Philomela Glee Club Concert, December 3

The Philomela Ladies' Glee Club, of Brooklyn, will hold the first of two Brooklyn subscription concerts in the music hall of the Academy of Music on Tuesday evening, December 3. The club will on this occasion give a joint program with the Brooklyn Symphony Orchestra, George C. Flint, conductor. The Philomela has made a reputation for itself with the excellence of its programs, and the selections at this concert will be chiefly the work of Brooklyn composers. The club is especially pleased to present as assisting artist at this concert its own conductor, Etta Hamilton Morris, soprano.

Thaddeus Wronski Opens Studios in New York

Thaddeus Wronski certainly did his share in the great war. There is a Polish army in France about which the Allies know, and the Germans as well, as there were many Germans killed by the brave Polish boys of this country.

Ignatz John Paderewski, the great Polish pianist, was at the head of the formation of the army of this country, and Thaddeus Wronski, celebrated Polish baritone, was at his side in the work of recruiting the army and also raising funds for their unhappy Poland. Mr. Wronski organized a Polish military band, and with this organization, acting as bandmaster, singer and speaker, toured this country twice and raised about a half million dollars for the benefit and liberation of Poland, also gaining several thousands of recruits for the Polish army.

With the end of the war Mr. Wronski, after having done his share for his beloved Poland, is today at the head of the National Recording Laboratories, where the science of phonography is used in order to help the betterment of singing conditions in America. As Mr. Wronski was in his patriotic work, full of energy, full of sacrifice and enthusiasm, so we see him in his laboratories, where he is placing at the disposal of the young student his knowledge and the result of his studying, teaching and singing career.

Mr. Wronski was with the Boston Opera Company in the days of Henry Russell, by whom he was engaged in Milan, Italy. Mr. Wronski promises to present very shortly two young American tenors, his pupils, for whom he was also able to secure good phonographic engagements.

Spiescu Left \$3,500

The late conductor of the Strand Theatre Orchestra, Oscar Spiescu, who died here last September, left an estate of \$3,500 in personal property. The Surrogate Court appointed his widow as administratrix of the estate.

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WHERE THEY ARE TO BE

Beddoe, Mabel—Jersey City, N. J., December 1; New York City, December 11; Schenectady, N. Y., December 14; Birmingham, Pa., January 18.
Brown, Eddy—San Francisco, Cal., December 1 and 8; Sioux City, Minn., December 17; St. Paul, Minn., December 19; Minneapolis, Minn., December 20.
Case, Anna—Montreal, Canada, December 10.
Cortot, Alfred—Cincinnati, Ohio, December 6 and 7.
Courbois, Charles—Grand Rapids, Mich., December 13.
French Orchestra—San Francisco, Cal., December 4.
Garrison, Mabel—Joplin, Mo., December 2; San Antonio, Tex., December 6; Houston, Tex., December 7.
Godowsky, Leopold—Ann Arbor, Mich., December 16.
Hackett, Arthur—Pittsburgh, Pa., December 5; Springfield, Ill., December 9.
Heifetz, Jascha—Pittsburgh, Pa., December 9.
Hinkle, Florence—Manchester, N. H., December 3; New York City, December 12; Detroit, Mich., January 30 and February 1.
Levitzi, Mischa—Chicago, Ill., December 1; Detroit, Mich., December 10.
Middleton, Arthur—Denver, Col., December 2.
Renard, Rosita—Pittsburgh, Pa., December 5.

Reynolds, Clarence—Denver, Col., December 19.
Werrenrath, Reinald—New York City, December 3; Punxsutawny, Pa., December 4; Uniontown, Pa., December 6; Scranton, Pa., December 9.
Zoellner Quartet—San Francisco, Cal., December 13.

Van de Mark Here

A. A. van de Mark, general manager of the Lockport American Music Festival, has been in New York engaging artists for the 1919 event in his city. He has been successful in securing the co-operation of the best known native American artists and soon will make his public announcements. The Lockport Festival of 1919 is guaranteed financially by the leading citizens there and will without doubt be the most successful musical celebration ever held there. The occasion will mark also the grand peace jubilee of American composers and artists. Mr. van de Mark's New York address is the Hotel Claridge.

Sophie Braslau's New York Recital

Sophie Braslau will give her annual New York song recital at Carnegie Hall on Sunday afternoon, December 29. She will present a program of unusual interest, including several novelties.

Aurore La Croix, a New Artist.

It is barely a month since Aurore La Croix suddenly made herself known to the public and press of New York through the uncommon artistry which she revealed in her piano recital at Aeolian Hall. Her success on this occasion justified another recital, given on Monday of last week, and the fact that Miss La Croix could immediately prepare an entirely new program on such short notice



Aurore, N. Y.

AURORE LA CROIX,
Pianist.

speaks highly for her preparedness. Since her debut, she was engaged to play at the concert in Carnegie Hall for the Phonograph Drive, and appeared on a program with such notables as Schumann-Heink and Frieda Hempel. Recently she was engaged by the Brooklyn Choral Club for a joint appearance with Maurice Dambois, the well known cellist.

New Artists With Bracale

The unexpected abandonment of the season of the La Scala Opera Company set free a number of operatic artists, and advantage was immediately taken of the opportunity by Rodolfo Bracale, who recruited them for his Havana season, which begins early in December. First and foremost among those signed up by Bracale was Edith Mason, the young American soprano, who was to have been one of the prima donnas of the La Scala Company. Others engaged were Fulgenzio Guerrieri, conductor; César Nesi, tenor; Ada Paggi, mezzo-soprano; Ernesto Coronna, baritone, and Feline Falko, lyric soprano.

LOUIS VICTOR SAAR

Scores as Composer-Conductor

His "ROCOO SUITE" Played by Chicago Symphony Orchestra Wins High Favor

The novelty of the afternoon was Louis Victor Saar's own Rocco suite, directed by himself with the qualities that stamp him, too, a master of his profession.

Aside from the composition itself, Mr. Saar's musicianship, his erudition and above all his impressive authority and accuracy at the conductor's stand, convinced the public that they were facing a genuine talent of no mediocre caliber.

The Rocco suite is really a little melodic jewel in an orchestral setting of much charm.

The first movement especially is orchestrated in masterly mood, and if encores were permitted at these concerts, the audience would have demanded its repetition. As it was, they contented themselves with the loud approval of hands and voice.

FULL OF POETIC FLAVOR.

The "Scene d'Amour" closing the suite is impregnated with poetic flavor, leaving the hearer pleasantly grateful. Mr. Saar must be congratulated for the excellence of his composition, as well as for the manner of its presentation. The men, to a unit, were remarkably responsive under Mr. Saar's guidance.

Public and orchestra both recalled the composer three times. —Herman Devries, *Chicago Evening American*.

The program's other guest, Louis Victor Saar, also carried a success from the afternoon. He was there to conduct his Suite Rocco, newly inserted into his repertoire; and it was worth the inserting. It was alive with well remembered melody, which held its beauty through Mr. Saar's new use of it; and it was a deft, unctuous lesson in how to be both agreeable and modern in writing for the big orchestra. The flow of good tune and the pungency of treatment gave to the composer a definite hit; and his mien indicated unreasonable sadness; not for everybody who comes along with new matter is the warm regard of the Friday gathering! As a conductor, Mr. Saar was ornate, orthodox, and O. K. —*Chicago Tribune*.

Von Bülow came to life again yesterday when Louis Victor Saar took the baton in his hand to lead the Chicago Symphony Orchestra through his Suite Rocco.

He conveyed with absolute assurance his every intention, and even the crook in his little finger became eloquent with musical expression. His music is melodious, crisp and colorful. The orchestra reacted accordingly, and the Chicago composer's work became one of the two high lights of the afternoon's proceeding. —*Herald Examiner*.

What they are in reality is a set of four pieces in miniature form, of direct, rather simple, attractive nature and with an orchestral dress which was in good taste and not over-elaborated. The first and the fourth were especially persuasive. He was a very good conductor of his own work, with a well defined idea of what he wanted in the way of effect, and a complete ability to reach out and get it. He and his music were entirely worth while. —*Evening Journal*.

The program advanced also as a distinctive feature in a set of four short orchestral pieces in the form of a suite "Rocco" by Louis Victor Saar, a composer well known throughout the country as a musician of sterling attainments and now a resident of Chicago. He conducted the four numbers himself and of these the first, a prelude, and the last, a scene d'Amour, were the best. The last is imaginative and of refined mood, while the first is fanciful and shows clever orchestration. Mr. Saar handled the orchestra most capably and disclosed a conversant knowledge of its possibilities. He shared in the success of the day. —Maurice Rosenfeld, *Daily News*.

The suite "Rocco" of Saar, which was given at the concerts of last week, was repeated, with Mr. Saar again conducting. The "prelude" proved itself as pleasing on a second hearing as at the first, and Mr. Saar brought out all the points with a sure hand. He turned the conductor's stand away from him, possibly to put off the temptation to strike it with his baton, and conducted without notes. The audience applauded him cordially. —Karlton Hackett, *Evening Post*.

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Recent **GALLI-CURCI** Triumphs

CONCERT

Cleveland, November 15

"Checks, drafts and currency were returned to fully a thousand people, and a tremendous crowd was turned away from the doors, because there was no room. Cheer up! Madam will doubtless be back in the Spring for a recital after her operatic season.

"Of course, she sang divinely, as probably none other on earth at the present time can sing. To mention her numbers with comment of each is to gild refined gold; only extravagant praise can follow her performance. In florid arias and in simple songs it is the same. Why speak of the mechanics or the artistry? Her voice is flawless, it is of a kind that we are likely to hear only once in a lifetime."—Archie Bell, Cleveland News.

"... When Mme. Galli-Curci comes forward one sees in her the incomparable impersonator of Gilda, and Juliet, and Violetta, as well as the famous vocalist who is presently to delight us with her song. ... Her program was attractive, and it was skillfully arranged. It was not a conventional recital list, as was both natural and inevitable.

"... The traditional feats of bravura, without which no program by a world famous coloratura soprano would be complete (especially if she be the foremost exponent of her alluring art), came to their own in a marvelously brilliant delivery of Rossini's 'Una voce poco fa.' Would that this too-seasoned veteran of the concert stage were never sung by a lesser singer! It brought Mme. Galli-Curci a colossal ovation, nor were the

auditors able to restrain their applaudive ardor until the air was ended. And not only following this number, but throughout the evening the enthusiasm of the audience was at a high pitch. Mme. Galli-Curci's success was overwhelming."—James H. Rogers, The Plain-Dealer.

"... The simplicity of her interpretative method is both refreshing and direct in its sympathetic appeal. There are no moments of tragic emotionalism or frenzied declamation. All that she does is marked by intelligent conservation of emotion. Temperamental she is, but not obsessed with tatter-tearing vociferation. The quality of her voice with its temperamental coloring and sympathetic character, is what differentiates her from the rank and file of coloratura singers. The brilliance of her technic is enhanced by the colorful quality of her limpid tones. And it is this characteristic that makes her rendition of simple songs equally effective and appealing to the listener. New York critics in their mad search for imperfections intimate that she indulges in imperfect intonation, but upon the two occasions I have heard her, her tones were as true and certain as a flute, and beyond this had the emotional tremor that stimulates heart action.

"To enumerate her several selections seems unnecessary. It is the concrete estimate that I would give—viz., the supremacy of her art is beyond peradventure."—Wilson G. Smith, Cleveland Press.

OPERA

Chicago Opera Company, November 18

CHICAGO TRIBUNE

"... 'La Traviata,' just two years to the day since Galli-Curci first came to Chicago. That she is the best of all Violettas in all that the part asks for has been my conviction since she made herself known in the role—which is, incidentally, her own notion of her best conveyance in the tragic repertoire. She was brilliant and irresistible last night, as singer and as actress; and when she is Violetta 'La Traviata' is an opera in four acts, and not in one, as when other coloraturas disport in it."

CHICAGO DAILY NEWS

"Galli-Curci's Violetta is one of her flawless roles, considered from a technical viewpoint. It is one of her most grateful parts; its easy flowing, coloratura passages are brought out by her from the 'Ah, fors e lui' to the very last with that inimitable facility and flexibility which is individually hers. She made a great success again last evening."

CHICAGO EVENING AMERICAN

"Her 'Traviata' last evening was a mile-stone signal of progress in her career. Both vocally and histrionically she has forged far ahead in her ideal to achieve Parnassus. Her voice was fresh with all its own purity and exquisite beauty of timbre, impeccably true and caressing, with here and there a new note of firmness and a welcome tendency to employ color effects hitherto disregarded. The 'Ah, fors e lui' was an accomplishment matchless in tonal surety and quality."

CHICAGO EXAMINER

"'Traviata' had been chosen for opening night in order to present that prime favorite, Mme. Galli-Curci, in one of her most gracious roles. And she sang it, if anything, better than ever before, surpassing even her best former efforts."

"Returning to us after achieving the absolute subjection of both Manhattan and the Hub (than which no greater musical glory can come to any man or woman—so think our Eastern friends), this resplendent successor to Patti roulded her devious way through the old-fashioned music, and with her elfin ease made it glow and resound as fresh as though born but yesterday."

CHICAGO EVENING POST

"Mme. Galli-Curci was at her best and sang the famous aria exquisitely, finishing with a high E flat at the close that was a tone—not a squeak or a squawk, but a tone that belonged to the realm of music."

CHICAGO EVENING JOURNAL

"Her voice is even a lovelier musical instrument than it was last season, and I thought and spoke of it as ideal then. In the interval it has become warmer in quality, and she has developed some ideas that seem completely logical about using it in a dramatic manner."

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STEINWAY PIANO

Walter Damrosch Tells the Musicians' Club of His French Experiences

The announcement that Walter Damrosch would speak on his experiences in France during the past summer, attracted a large number of members to the new club rooms of the Musicians' Club in West Twelfth street.

David Bispham, who acted as chairman, introduced the speaker, and Mr. Damrosch very modestly began by requesting leniency from the audience, as he was asked to

relate his personal experiences and would therefore be compelled to use the pronoun "I" quite frequently.

The story Mr. Damrosch told was exceptionally interesting and so vivid as to make every one feel they were one of his party. He commenced by stating his original plan of entertaining our boys at the front; how Mr. Flagler, president of the New York Symphony Society, came to his assistance, offering \$50,000 for that purpose. Then came the trip across, the landing at Bordeaux, which as Mr. Damrosch stated, he is now able to divulge; his visit to General Pershing, who was greatly impressed with the plan, and whose support was of indescribable value, the interest of the French authorities, etc.

Regarding the examination of the American bandmasters, the fact that not all were efficient was disclosed, and as Mr. Damrosch stated, he found three classes: "easy," "uneasy," and "kneesy." An amusing incident was, that he was accosted by an American soldier (colored), who was somewhat under the influence of liquor, and when about to be taken care of by several other soldiers, remarked, "This is Mr. Damrosch, I know him from the States, and want to talk to him."

The American bandmasters in France complained that the musicians in service are obliged to act as stretcher bearers at the front, which dangerous procedure has materially depleted the number of musicians, and through the instrumentality of Mr. Damrosch, the U. S. Government has abolished this custom. While in Paris, honor was shown Mr. Damrosch by offering him the hall of the Conservatoire, where he gave two orchestral concerts. This distinction was never before accorded any one not of French birth.

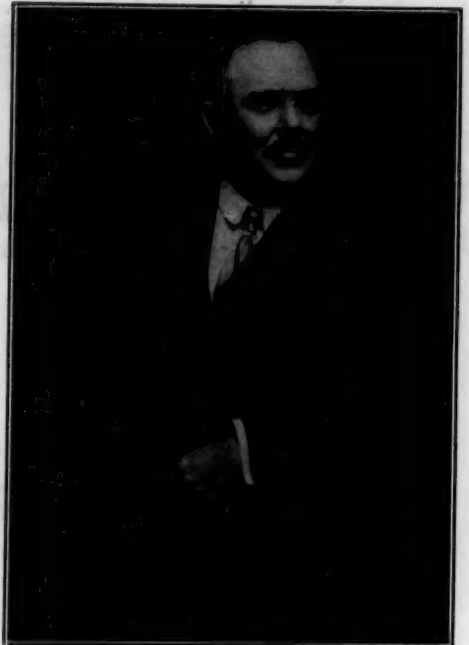
Mr. Damrosch closed his remarks by describing his trip home on the transport "America," not Amerika, and also announced that a concert will be given on December 29 at the Hotel Ritz-Carleton, New York, in honor of André Messager, Alfred Cortot, and the Minister of Beaux Arts, the proceeds to be given to the American Friends of Musicians in France.

This organization of which Mr. Damrosch is president has already sent \$20,000 to be distributed among needy musicians over seas.

Bonnet's New York Recital, December 7

Joseph Bonnet, the great French organist, will give his only New York recital Saturday evening, December 7, at 8.15, in Aeolian Hall. In response to many requests he will play the fantasia and fugue on the choral "Ad Vos Ad Salutarem Undam," by Franz Liszt. Saint-Saëns declared this stupendous work to be the most extraordinary piece ever written for the organ. It gained for Mr. Bonnet his premier prix at the Paris Conservatoire and since then has been played by him in all the capitals of Europe. The program will also contain works by Bach, Purcell, Guil-mant and three of the artist's own compositions.

Nearly every date has already been booked for Mr. Bonnet's tour of the Middle West, beginning January 1. Preceding this, a tour of New England will be made, includ-



DAN BEDDOE,

Tenor soloist at Temple Beth-El, New York, and also for ten years past at Grace Church, is now giving vocal instruction at his residence-studio, 403 West 115th street, New York.

ing two appearances as soloist with the Boston Symphony Orchestra in Symphony Hall, followed by two recitals in Boston. Mr. Bonnet will play twice in Chicago as soloist with the Chicago Symphony Orchestra and once in Milwaukee, besides two recitals in Chicago before leaving for the Pacific Coast. The tour in California will keep this great artist busy until the latter part of March, when he returns for the spring festivals. Mr. Bonnet has just completed a tour in Texas, including a series of inaugural recitals.

Another Werrenrath English Program

Reinald Werrenrath will open the new year with a song recital on that day in Aeolian Hall, when he will give another all-English program.



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NEWS NOTES FROM
ABROAD—MAINLY OPERATIC

Augusteo Orchestra on Tour

The symphony orchestra of the Augusteo, Rome, has just completed a tour through Switzerland, giving concerts in Lugano, Lucerne, Zurich, Saint Gall, Berne, Basle and Geneva. Programs were made up, besides Italian works, of compositions by Saint-Saëns, Dukas, Elgar and Smetana. On its way back to Rome, concerts were also given in the Italian cities of Turin, Genoa, Milan and Bologna. As the Roman orchestra is the only regular symphonic organization in Italy, its concerts in the other Italian cities were notable events. The regular conductor, Maestro Bernardo Molinari, directed throughout the tour.

Gay and Zenatello in Europe

After varied adventures—operatic and otherwise—in Mexico during the past year, Maria Gay and her husband, Giovanni Zenatello, have returned to Europe, going to their estate in Spain. They will shortly return to opera in the season at the Royal Opera, Madrid.

Opera in Barcelona

The company which is to give a season at the Teatro Liceo, Barcelona, this winter under the direction of Pietro Rossello, will include a number of artists known in

America; among them Genevive Vix, Arnold Crabbe, Charles Dalmores, Hector Dufrane, Edoardo Ferrari-Fontana and the famous baritone, Matteo Battistini. Principal conductor is Edoardo Vitale, formerly of the Teatro Costanzi, Rome.

The Season at Naples

The famous old opera house of Naples, the San Carlo, will have an extensive season this year at carnival time, beginning on December 26. Pietro Mascagni will be musical director, Paganà is the impresario, and the company will include well known Italian artists, with Bonci as principal tenor.

Novelties at La Scala

Of two novelties recently presented at La Scala, Milan, "Ghismonda," an opera by Renzo Bianchi, a very young composer, appears to have been coldly received, while "Il Carillon Magico," a "mimo-symphonic comedy"—in other words, a ballet—by Riccardo Pick-Mangiagalli, made an instantaneous hit.

Influenza in Italy

Italy, too, has been having its troubles with influenza. The operatic seasons at Bari, Pavia and Turin had to be suspended on account of the prevailing epidemic. Adelina Roesinger, one of the leading sopranos of the company at Bari, died of it only a few days after she had scored a

fine success in "Madame Butterfly." Other victims in the Italian musical world were Giovanni Chiarella, proprietor of several theatres at Turin and of the Politeama Margherita at Genoa, where popular seasons of opera were frequently given, and Alberto Randegger, a well known young composer.

Mme. Whistler's Artist-Pupils Entertain Soldiers

Grace Whistler's artist-pupils have been extremely busy this season. Two of them who have given several interesting programs recently are Amy Staab, dramatic soprano, and Edna Hurd, coloratura soprano. On November 8 they sang for the sailors at the Brooklyn Navy Yard and the boys were so delighted that they were obliged to repeat several numbers. November 10 they sang for the men at Camp Mills, giving three concerts in one day. Their next appearance will be at Camp Upton.

A Prize Song Contest

The New York American announces a contest, with fifteen prizes aggregating \$5,000, for the purpose of securing "a national song to express the wave of patriotism which is sweeping over the American people today." The first prize is \$2,000. The contest is open to all and closes on January 1, 1919. The conditions will be printed in next week's MUSICAL COURIER.

HAGEMAN AS A CONDUCTOR

with Society of American Singers

What the New York Critics Say:

MIGNON
September 24th, 1918

NEW YORK SUN.—The work had been carefully rehearsed and every musical point was well made. In these matters, the experience of Richard Hageman, the conductor, was shown. Mr. Hageman deserves a word of special thanks for the manner in which he conducted the National Anthem before the performance. He certainly was not laboring, as many conductors seem to be, under the impression that it is a dirge.

EVENING SUN.—The orchestra, under the able leadership of Richard Hageman, was at all times the score's second self. No flaw crept into the production.

NEW YORK TIMES.—The Opera Comique orchestra touched off the champagne pop and fizz of polacca and gavotte in a well played overture, and Richard Hageman bowed many times before a musical audience would even let the curtain go up. Musically a delight from start to finish, it was no light task to recreate an aristocratic old art of light operatic comedy.

TRIBUNE.—The orchestra was admirably directed by Richard Hageman.—Grenville Vernon.

MORNING TELEGRAPH.—Conductor Richard Hageman and his well trained orchestra gave the initial assurance of the genuinely intelligent performance with their colorful and spirited playing of the finely illustrative overture, so played as to recall the best days of light opera composition. A splendid orchestra showed the evidence of complete authority and fine sincerity on the part of Conductor Hageman. He read the ornate score with quick intelligence and unflinching feeling, and his men responded with the prompt attention of true and trained musicians.—John H. Raftery.

EVENING GLOBE.—The musical ensemble had spirit, accent and finish.—Pitts Sanborn.

HERALD.—The orchestra was well balanced, and under Mr. Hageman's suggestive and firm direction played with unflinching spirit and accuracy.

EVENING TELEGRAM.—Richard Hageman conducted the opera—and the orchestra played the overture splendidly, deserving all the applause it received.

JOURNAL OF COMMERCE.—The conducting of the opening bill was entrusted to Richard Hageman, who gave an intelligent and emphatic reading of the Thomas music.

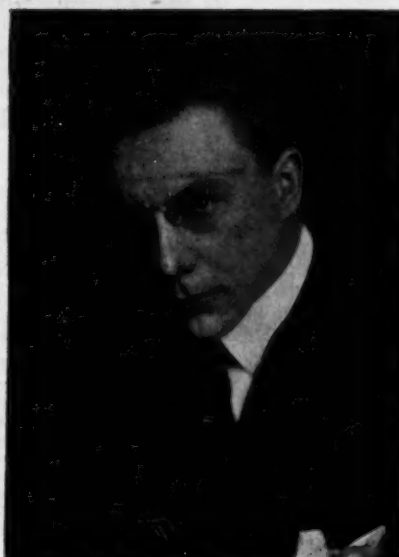
NEW YORK JOURNAL.—Under the baton of Conductor Richard Hageman the orchestra and chorus rendered the sprightly numbers with the necessary spirit.

EVENING WORLD.—Richard Hageman conducted with incisive authority and won a deserved demonstration for himself and his efficient orchestra by the playing of the overture.

NEW YORK COMMERCIAL.—Richard Hageman's orchestra gave us the foretaste of the Metropolitan, which was at all times a delight.

BROOKLYN EAGLE.—The orchestra played under the direction of Richard Hageman with exquisiteness of tone and charming lightness of touch, and with it was a coordination of principals and chorus that deserved high praise indeed.

BROOKLYN STANDARD UNION.—The orchestra under Richard Hageman, of the Metropolitan Opera Company, interpreted the music, giving a charming and entrancing performance.



Eleventh Consecutive Season, Metropolitan Opera House

BUTTERFLY
October 25th, 1918

NEW YORK TIMES.—Richard Hageman conducted—a production of merit, as opera—comparable with any in Europe now.

SUN.—The combined forces under Richard Hageman's leadership provided . . . real pleasure and called forth almost unbounded enthusiasm from the audience.

NEW YORK TRIBUNE.—The orchestra under Richard Hageman's direction, played admirably.

MORNING TELEGRAPH.—A noble reading and direction by Conductor Richard Hageman.

NEW YORK HERALD.—Mr. Hageman conducted with much elasticity, temperament and finish.—Reginald de Koven.

NEW YORK EVENING SUN.—The orchestra, under Richard Hageman, drew out of the score all of those atmospheric beauties, which are never too overwhelming for the story's delicate texture. . . .

GLOBE AND COMMERCIAL EXAMINER.—The demands of the opera upon the conductor, Richard Hageman met capably. The performance was musically and well conceived.

NEW YORK EVENING WORLD.—For Mr. Hageman, who conducted, all praise, the orchestra was excellent.—Sylvester Rawling.

NEW YORK AMERICAN.—The performance . . . proved to be a very good one, thanks largely to the authoritative and invigorating leadership of Richard Hageman.—Max Smith.

CARMEN
September 27th, 1918

GLOBE.—Mr. Hageman conducted with vigor and guided his forces over some unaccustomed cuts.—Pitts Sanborn.

NEW YORK TIMES.—Richard Hageman got good work out of the orchestra, so much so, that he even put enthusiasm into the preliminary "Star Spangled Banner."

BROOKLYN STANDARD UNION.—The chorus showed the results of intelligent training, and Richard Hageman conducted with authoritative command.

CHRISTIAN SCIENCE MONITOR, BOSTON.—Other elements that contributed to an auspicious beginning for the "Society of American Singers" were an admirably selected and ably directed orchestra under Mr. Hageman.

TALES OF HOFFMAN
October 11th, 1918

NEW YORK TRIBUNE.—The performance of "The Tales of Hoffman" last night at the Park was admirable in almost every respect. Richard Hageman gave a spirited yet delicate reading of the score.—Grenville Vernon.

NEW YORK HERALD.—Richard Hageman, who is largely responsible for the training of chorus and orchestra, is to be congratulated on the results attained by both. He led all concerned to victory.

SUN.—. . . as was demonstrated by the spirited and accurate singing of the chorus, the smooth and well planned treatment of the orchestration and the balance of the ensemble. The musical direction was entrusted to Richard Hageman, who discharged his duties excellently.

MORNING TELEGRAPH.—Conductor Hageman won and deserved the enthusiastic applause which met his vigorous, imaginative and intelligent reading of the beguiling and yet brilliant score. The orchestra . . . shown with dazzling brilliance in the overture and big ensemble numbers of the drinking scene, sustaining its splendid showing in the conversational orchestral introduction to the second act.—John H. Raftery.

NEW YORK POST.—The orchestra was under the efficient leadership of Richard Hageman.—Henry T. Finck.

WORLD.—A presentation of "The Tales of Hoffman" that was memorable. It was the whole ensemble that scored, chorus as well as principals, orchestra as well as Mr. Hageman, who conducted.—Sylvester Rawling.

JOURNAL OF COMMERCE.—Mr. Hageman conducted with fine skill. . . .

EVENING SUN.—Richard Hageman directed the orchestra, which brought out all the melody in the score, which, as little as some may realize, is not all in the barcarolle.

GLOBE AND COMMERCIAL ADVERTISER.—Mr. Hageman conducted admirably.—Pitts Sanborn.

AMERICAN.—The singers and musicians were directed with discretion and taste by Maestro Hageman.

NEW YORK CALL.—Richard Hageman conducted and drew from the Offenbach score all that could be obtained. . . .—Max Endicoff.

EVENING TELEGRAM.—Richard Hageman conducted the opera with precision, and his direction is not only an inspiration to the singers, but in following him the audience feels the same confidence.

BROOKLYN TIMES.—Richard Hageman conducted with fine sympathy.

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MUSIC IN EUROPE AFTER THE WAR

By ARTHUR M. ABELL

Fourth Article: Holland

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[Any such prophecies as those contained in the following article represent necessarily only the personal opinion of the writer. Their value depends upon the opportunities for observation which he has had and his ability to make logical deductions from what he has observed. Mr. Abell's opportunities for observation have been second to none, as he has been in Europe steadily for more than a quarter of a century past, returning to this country—his native land—only in the spring of the present year. During most of that time, as representative of the Musical Courier, he has moved in the first musical circles and has been the personal friend of practically all the great musical personages of recent times. It is that which gives special value to the predictions which Mr. Abell makes in this and other articles which are to follow.—Editor's Note.]

SO little is known in this country about the musical life of Holland that the readers of the MUSICAL COURIER no doubt will welcome an article on the subject. It seems strange that practically nothing has appeared in American music journals concerning Holland, for its musical life presents many remarkable features covering a wide and varied field of activity.

Holland has a far broader and a more active and interesting musical life than any of the other neutral countries of Europe, and in some respects it ranks with the first of musical nations. It possesses, for instance, in the Concert-Gebouw Orchestra of Amsterdam, one of the very first organizations of Europe and in its conductor, Willem Mengelberg, one of the foremost leaders of our day. Mengelberg is not only a great chef-d'orchestre, he

throughout the score of any of the great concertos is a joy to every virtuoso. Mengelberg is held in high esteem by the fiddling and piano playing fraternity. Nor is he less highly honored by the composers. Richard Strauss dedicated his "Heldenleben" to him, thus proclaiming his opinion of him. Mengelberg's performance of the work with the New York Philharmonic Orchestra during the season 1903-4 is fresh in the memories of the Philharmonic habitués.

A Dominating Musical Personality

Mengelberg is the most potent factor in the musical life of the Netherlands today, and his influence is felt far beyond the borders of that quaint country. He is probably the busiest conductor in the world, having scarcely an evening free from September till July.

Besides his long and strenuous Amsterdam season he travels with his orchestra, giving regular winter series of concerts in The Hague, Rotterdam, Utrecht, Haarlem and Arnhem. These towns have their local orchestras, and those of Rotterdam and The Hague are very fine ones, but the visits of the famous Concert-Gebouw Orchestra, under Mengelberg, are always looked upon as the greatest events of the season.

He also finds time to go to Frankfurt every fortnight and lead the series of twelve "Museum" concerts. A remarkable state of affairs exists there, by the way. A few years ago there was a fight between the management and the press, with the result that the critics were barred from attendance. The newspapers, on their part, boycotted the concerts; there is no mention of them whatever in any of the local papers. And yet they are invariably sold out—a circumstance that is largely due to Mengelberg's masterful leadership.

Amsterdam the Musical Metropolis of Holland

Quaint old Amsterdam is the music center of Holland, and the pivot around which the local musical life revolves is the Concert-Gebouw Orchestra and its famous leader. For a city of 650,000 inhabitants its musical activities are remarkable. The winter season in Amsterdam itself—not counting the outside concerts mentioned above—comprises no less than sixty-four concerts, or two weekly during a season of thirty-two weeks. These concerts occur regularly on Thursday evenings and Sunday afternoons, and the spacious auditorium is always crowded with the musical elite of the city.

Mengelberg's programs are comprehensive, embracing all schools, ancient and modern. His many sided and elastic nature enables him to give as convincing a reading of Debussy or Ravel as of Bach or Beethoven. His renditions of Mozart are especially delightful. He is neutral in his musical tastes and gives as much attention to the modern German as to the modern French or Russian composers. He is very fond of Strauss and Mahler. He gave several magnificent performances of Mahler's "Lied von der Erde" last season, with both solo parts in the hands of American singers—Mme. Charles Cahier and George Meader. Their services were secured because they had made a special study of the parts, having sung in the work together in various German cities.

A Galaxy of Soloists

Soloists participate in all of the sixty-four concerts, the list including practically all of the celebrities of Europe. Occasionally an American soloist also figures on the program. Our gifted young pianist, Eleanor Spencer, played with the famous orchestra a couple of years ago, and Edyth Walker is a frequent guest at these concerts. One of the greatest favorites with the Amsterdamers is Eugen d'Albert, who is engaged nearly every season. He always plays both at the Thursday and Sunday concerts. The great pianist is very much in vogue again. He was in fine fettle last



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WILLEM MENGELBERG,
Conductor of the Concert-Gebouw Orchestra and
the leading musical light of Holland.

is also a decisive, masterful musical personality—a man whose magnetic presence is strongly felt by musicians and audience alike.

He is a musician of remarkable breadth, being so catholic in his taste and knowledge of all schools as to be universal. He is remarkably versatile and elastic, being equally convincing in a classic or a modern symphony, and the fidelity with which he follows a soloist

season, giving wonderful performances of the Beethoven E flat and the Liszt A major concertos. Julia Culp is also a great magnet for her country people. A few days after her appearance as soloist with Mengelberg she announced a recital in the large hall of the Concert-Gebouw, which was sold out within two days. A cold compelled her to cancel the date, however.

Owing to war conditions the list of soloists last season was not as international as usual. Besides those mentioned above, it included Johannes Meschaert, the great Dutch baritone; Frederic Lamond, Leo Slezak, Selma Kurtz, Arnold Foldes, the wonderful new Hungarian cellist; Louis Zimmermann, the concertmaster of the orchestra and an admirable artist; Cornelius Bronsgeest, Hermann Jadowker, Claire Dux, Elly Ney, Mme. Nordiweir, Edyth Walker, Marix Loewensohn, the Belgian, first cellist of the orchestra, and many others.

The Personnel of the Orchestra

The personnel of the Concert-Gebouw Orchestra is strictly first class and is made up almost entirely of Dutch artists. The strings are brilliant, the woodwind very beautiful, the brass sonorous without being bombastic, and the instruments of percussion lend the right emphasis without being too noisy.

Mengelberg is a hard drillmaster and there is much severe rehearsing. The playing of the band is very polished. One feels at once with the opening bars that he is listening to one of the world's premier musical ensembles. Louis Zimmermann, the concertmaster, is a masterful leader of the strings and a brilliant soloist. He has a beautiful, warm, sympathetic tone and a scintillating technic. The men are all quick sight readers and make short work of a new symphony, no matter how compli-

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cated. Besides the two weekly concerts, there is also a series of oratorio performances under Mengelberg, who drills and maintains an admirable mixed chorus of about 350 voices.

The Amsterdam Public

The Dutch are a very musical people, and the patronage of the Mengelberg concerts is such that a seat can rarely be secured on the day or evening of the performance, as they are practically all in the hands of season subscribers. The price of admission to all seats is four guilders, which is equal to \$1.60 in American money. The hall, which seats about 2,000 persons, has only the ground floor and one large balcony, after the manner of the Leipzig Gewandhaus.

The oratorio performances are always crowded. Miscellaneous concerts by visiting vocalists and virtuosi are given in the small hall of the Concert-Gebouw, which is somewhat smaller than Aeolian Hall. These are also well patronized. They are arranged by three local concert agencies. Such recitals are not so very numerous, because so much is offered at the symphony concerts. They average about three or four weekly during the season.

The Summer Season in Amsterdam

The sixty-four winter concerts by no means exhaust the activities of the Concert-Gebouw Orchestra, for the summer season begins the moment the winter season closes, and continues without interruption from May to September, with two concerts every week. Thus this famous orchestra actually plays in Amsterdam 104 times each year—a very remarkable record for one town. These summer concerts are not conducted by Mengelberg, but by his two assistants. The programs are lighter in caliber, although all the classic symphonies are given. The soloists are mostly Dutch, the personnel of the orchestra being frequently heard.

Opera in Amsterdam

Opera is given nightly at the Stad-Schouwburg (Municipal Theatre) during about seven months of the year. It is sung in Dutch by a Dutch ensemble. This is not municipal opera, however. It is a private enterprise. The attendance is large, the prices being moderate. It is an easy matter to recruit a good solo ensemble and chorus in Holland, as it is a country that has always produced singers galore. What other country so small in area and in population has given the world so many famous singers? I need only mention, in our own day, Culp, Koenen, Nordweer, Meschaert, Urius, van Rooy, van Dyck, Brongseest and Grumbacher de Jong as a few of the best known. The Amsterdam ensemble consists of good, serviceable vocalists, mostly young singers, some of whom, no doubt, will later become known outside of Holland.

Occasionally, opera is also given by outside troupes. I heard a very fine performance of "Tristan" by the Cologne ensemble. The leading roles, however, were sung by an American and a Dutchman—Edyth Walker and Urius. Otilie Metzger was the Brangäne, and her husband, Theodore Lattermann, the Kurneval. The other singers, chorus and orchestra were all from the Cologne Opera. The ensemble of the Berlin Royal Opera also gave a couple of performances last season with Richard Strauss in the conductor's chair. The prices for all of these performances were twenty guilder for all seats on the ground floor and first balcony. This is \$8 in American money.

The Press Objects

The Amsterdam press is very chauvinistic and does not look with favor upon these high priced German evenings of opera, but the public ignores the press, and such performances are invariably sold out. The press has very little influence on public taste or public attendance of concerts, opera or oratorio in Amsterdam. Curiously enough, the daily papers, although very chauvinistic as a whole, have little good to say about the two greatest of their own artists—Julia Culp and Willem Mengelberg. Both receive scant praise in the Amsterdam papers, but nevertheless, both are idols of the public. In Rotterdam, The Hague and other Dutch towns, however, the press is enthusiastic, even effulgent, in praising their work.

A High Priced Conductor

Shortly before leaving Holland last January I was informed that there was trouble brewing in Boston and that Dr. Muck had resigned. Knowing that the choice of great Allied or neutral conductors was very limited, and being on the spot, I concluded that I might render a service to the Boston Symphony Orchestra by approaching Mengelberg on the subject. He said his contract with Amsterdam would have to be renewed by April 1, but that if arrangements could be made before that date he would consider the Boston post. When the question of salary came up, he said the lowest figure he could consider would be \$35,000. I was astonished at such a demand, and told him that I did not think Colonel Higginson or Mr. Ellis would negotiate on such a basis, as that was \$7,000 more than Muck had been receiving. He replied that he made fully that much and even more in Europe and that he was not anxious to leave his native country anyhow. Later I spoke with Mr. Boiesvain, the chairman of the committee of the

Concert-Gebouw, about it. He is a very charming and cultured gentleman, by the way, and is a brother of the proprietor and editor of the Handelsblad, Amsterdam's leading daily paper. He expressed surprise that Mengelberg had demanded "so little," saying that the conductor's combined activities in Europe gave him an income of about \$40,000, most of which, of course, was earned in Holland. I mentioned the negotiations to no one else, but there was evidently talk, for just before sailing I read in the Nieuw Rotterdamse Courant an article emphasizing the importance of retaining Mengelberg for Holland, and declaring that his loss would be irreparable and a calamity for the musical interests of the country. On arriving in New York, I found that Dr. Muck was still at his post. As his retirement, moreover, did not occur till April, and as Mengelberg had meanwhile renewed his

suburbs of Haarlem, particularly in Bloemendaal and Overveen. None but multi-millionaires could build and maintain such wonderful country homes, and yet I had never even heard that there were such places in Holland.

This is because they are never written up in the press. There is no boasting and bragging in the newspapers about the wealth of the country as there is in America. It is all taken as a matter of course. The financial world, however, knows that the Amsterdam Bourse is a powerful institution. The Dutch do things, but they don't talk much about them. When Russia repudiated her debts after the Bolsheviks overthrew Kerensky, the Dutch people lost one billion and five hundred million guilders in Russian securities. That represents six hundred million dollars in American money. I knew personally several Dutch families that lost heavily through that catastrophe.

Yet there was no great howl in the press nor outcry among the people. They bore the calamity stoically and no difference at all was noticeable in the life of the country. That blow and the way it was weathered showed financial strength. The food shortage was a matter that received far more serious consideration.

I mention the Russian loss because it illustrates how strong the little country of dikes and canals is financially. And this has a bearing on Mengelberg's terms.

Other Musical Features of Amsterdam

The Amsterdam Conservatory is an institution of national importance. It maintains a highly efficient faculty of instructors in all branches of music. I attended some of the excellent graduation performances of last year's class. The best pupils have the privilege of appearing in public concerts with the Concert-Gebouw Orchestra in the final graduation exercises. These are given in the large hall of the Concert-Gebouw before an audience of 2,000 people. There are some very fine organs in the churches. The best is in the Nieuwenkerk. The greatest organ in Holland and the second finest in Europe is in the Haarlem Cathedral. Amsterdam has two beautiful chimes of bells that are a never ending source of delight to foreigners. They are the chimes of the royal palace and the ancient "Mint" tower. Both play tunes every quarter of an hour. The palace set of chimes is an elaborate affair of large range, being the most important one in Europe. Every Monday afternoon a regular concert program, an hour in length, is played by a celebrated bell virtuoso. On these occasions thousands of listeners congregate in the "Dam," the large open place in front of the palace. At 12 o'clock on New Year's eve there is always a special concert.

Fascination for the Tourist

The lover of the picturesque and the quaint will find much to interest him in the town. Like Petrograd, the entire city is built on piles. The palace rests on a foundation of 13,000 of them. The network of canals is elaborate and it costs the city several millions annually to keep it in order. Many of the old houses of the fifteenth and sixteenth century are still standing. Rembrandt's house is in excellent condition. The building in which he painted his famous "Night Watch" is now used as a hotel, and is known as the Hotel Doelen. In the ancient Jewish quarter are to be found many quaint nooks. Here was the home of Spinoza.

The "Night Watch" is the greatest attraction of the Ryks Museum, one of Europe's foremost picture galleries, but there are many other Rembrandts of the first rank here, as well as innumerable masterpieces by all of the great Dutch and Flemish painters. There are also some important works by the old Italian and Spanish masters.

From about 1609 to 1787, Amsterdam was the greatest mercantile city in Europe, and it still maintains one of the first places as a market for Dutch East India products, which constitute such great staples as rice, sugar, tobacco and spices. It is the diamond center of the world, having over seventy factories for diamond polishing, which employ 12,000 workmen.

The town, after which our own metropolis was originally named, was founded in 1204 by Lord Amstel, who built a castle there and constructed a dam across the river to which he gave his name. Thus the town took its name from the dam and the river signifies really the "dam of the Amstel." Later the letter R was substituted for the L, as Amsterdam is easier to pronounce than Amsteldam.

Music at The Hague

Next to Amsterdam, The Hague ranks in musical importance. A first class symphony orchestra, good opera, an excellent school of music and various local musical societies make the capital interesting from a musical point of view. The "Residentie" Orchestra, as it is called, under Mynheer Viotta, has for years tried to rival the Concert-Gebouw. It is a fine band but it cannot be ranked with the Amsterdam Orchestra. Viotta retired last winter. The symphony concerts at The Hague, however, are important affairs at which the greatest soloists of the Continent appear.

(Continued on page 16.)

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contract with the Concert-Gebouw committee, there was nothing further to be done in the matter. Mengelberg will celebrate his twenty-fifth jubilee as conductor of the Amsterdam Orchestra next year.

Holland's Great Wealth

To Americans unfamiliar with conditions on the other side it will seem strange that a conductor of a country with only 6,000,000 inhabitants should demand a salary greater than any of our leading orchestras have ever paid. It will seem stranger still that Mengelberg actually earns more over there than he could earn here. Americans, however, know little about the wealth of Holland. The East India possessions have enriched the Netherlands. I was astounded at the magnificent estates and at their great number in towns like Hilversum, Velp, Roozendaal and the

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A Musician Who Was Convinced.

I FEEL like telling this story which I am about to relate for the reason that the experiences therein spoken of have been of inestimable benefit to me musically and practically, and I imagine that by relating the story of my own conversion to something which I did not previously believe, owing to a peculiar bent of my mind common to most of us musicians, I may be helping my colleagues materially in helping to put right some of their ideas which I know to be decidedly wrong at the present time.

The following letter explains itself. It was sent to me and I print it as it stands:

"Having been taught by one of the best known American teachers and having later studied abroad for several years, I had by that process followed the usual procedure of American music students who are in possession of sufficient means to get the better grade of musical education. In the course of my years of study I did not pay very much attention to the kind of music I was using—that is, in a physical sense. I did not observe the quality of the paper, or printing, nor was I bothered much by the name of the publishers, nor was the price of the pieces of much concern to me, except that I had made up my mind definitely that music is expensive and that I was enjoying almost a Heaven sent privilege in being a semi-professional and in that manner obtaining a discount from the regular price of the sheets. When I began to teach music the same conditions obtained in my mind, but the discount which I received enabled me to make a small profit on the pieces of music for which I charged my pupils and their parents the full price marked on the outside cover. I was made fully aware very frequently that the parents had heard of the general custom of discounts on the part of music dealers to music teachers, and sometimes I could not rid myself of the feeling that the parents in question, when they paid my bill, felt that I was imposing on them and somehow was not quite honest with them. However, I consoled myself with the reflection that in all probability the rest of my colleagues were in the same position as myself, and therefore, the matter, while it embarrassed me, seemed to be a thing which I had to bear with a large degree of resignation.

A Musical Quest

"Not very long ago I picked up a copy of the Ladies' Home Journal, and I saw therein an advertisement which caused me to reach for my penknife and cut out about a quarter of a page. 'Here is the very thing I have been looking for without knowing it,' said I. My remark was justified, for indeed I have wondered at times if good standard music could not be bought cheap enough by the teacher to give away to the pupil and in that manner save money for the learner and the parents and save music teachers from the imputation of profiting in a trivial way from the sale of music to their classes. In the case of some of the poorer pupils it used to hurt my feelings to sell them the music, or to tell them to buy the pieces I wished them to learn. I knew they simply could not afford to pay from seventy-five cents to \$1.25 for music, and yet what was I to do? The pupil had to have the music and the music cost a great deal of money.

"And this is where the story of the Ladies' Home Journal advertisement begins. A fac-simile of it is inclosed, and I would advise you to cast your glance over it before continuing with the rest of the present piece of writing.

"I knew when I saw the advertisement that I felt as happy as one of these ancient Greeks about whom they tell, and who, when he sprang out of his bath in the morning, exclaimed, 'Eureka, Eureka, I have found it.'

"I must say, however, that my joy was of short duration, as I tramped in vain from one music seller to another in search of a place where the Century Certified Edition could be found. Strangely enough, New York City, where I live, has only two or three music stores of the highest class, and, naturally, I gravitated toward them. When I failed to find the Century Certified Edition in these establishments, I determined to go to the publisher himself and discover if the advertisement was all that it pretended to be.

The Search Rewarded

"I wended my way to 235 West Fortieth street and asked for a copy of Beethoven's 'Moonlight' sonata and Mendelssohn's 'Spring Song.' I was told to go to a retail dealer. I asked my informant to let me speak to the manager, and he thereupon introduced me to a gentleman named Luther G. Battin. This gentleman told me most affably that I would have to apply to a retail dealer, as the Century Certified Edition was sold only in wholesale quantities by its publishers. 'We are a publishing house,' he said, 'and we sell only to the trade.'

"I have been to all the best known houses between Thirty-fourth street and Forty-fifth street," said I, 'and they all tell me they do not happen to have the Century Certified Edition in stock, but they would be pleased to supply me with their own editions or several imported editions of the music I need.'

"At about six, or eight, or ten times the cost of our edition," said the Century man with a smile.

"Exactly; that of course is the same old story. I know where to get expensive music. I have had long experience at that game. I do not see why I should continue to pay high prices for music that does not put one cent in the pocket of a needy composer, but puts a good income in the bank for the publishers."

"I did not intend when I began this letter to make it so long and so rambling, but I am not a professional

writer and I am so enthusiastic over my subject that possibly I repeated myself a few times and dwelt unduly on obvious points. All this must be set down to my intense desire to say everything that is in my mind on the subject of the Century Edition and to my sense of gratitude because I was enabled to discover this publication and to stop paying the large prices for music when I could get the same thing much cheaper and in most instances much better. What these savings mean in these troublesome days is apparent to every musician like myself who does not get the top prices for lessons and who is obliged to cater to a class of pupils who also skimp and scrape and regard every half dollar saved as a most important matter in their daily lives. Truth to tell, there is no one who likes to throw away a half dollar for music when he feels that he is being merely imposed upon and that there is no real necessity for charging seventy-five cents or more for something which can be had for ten cents and renders exactly the same service.

"I trust the MUSICAL COURIER will give space to this letter, and I will be glad to put myself in personal communication with any teacher who would like to know more about this edition.

Yours very truly,

"ALBERT LARKIN."

Seeing for One's Self

On the receipt of the above letter I set out to examine the Century Edition myself.

I was justified, for in my own trip about the town looking for the Century Edition I had numbers of other editions pushed before my eyes and in that way I began to

note the names of the publishers, many of them being foreign in sound and some of the music exhibited to me being marked as importations from Germany, or from France, or Austria, or Italy, or England. Some of the salesmen explained that the edition of So-and-So was the "standard" edition of a certain composition, or a certain line of works by one or more famous composers. I did not know exactly what he meant by the word "standard." I had seen, in the course of my long teaching experience, several editions of almost every well known piece, and I remembered that the great musical historians, critics and authorities generally always were quarreling among themselves as to what the composer meant, what he actually put on paper and what the editors and publishers brought forth when they got finished with their reflections, editings, notations and amplifications, and other so called improvements.

To cut a long story short, I induced Mr. Battin to let me have several samples of the Century Certified Edition for which I paid ten cents per copy. I neither asked for, nor did I get the usual professional discount which I had heretofore always looked upon as a boon granted by the publisher and dealer to the musician out of a high regard for his art.

I took the Century pieces home with me and looked them over very carefully and I may say now that I rather expected to find misprints here and there, careless editing, free and easy fingering and expression marks and other evidences of slipshod supervision. I was doomed to pleasant disappointment. I actually believed that if the publishers' names were erased I could not tell the difference between the "low priced" and the expensive editions. I am careful to say "low priced" rather than "cheap" because there is nothing cheap about the Century Edition unless the price paid can be called cheap. I think a financier would call that particular ten cents very dear because the publisher has to give so much paper and printing in exchange for it.

The first piece to catch my eye was MacDowell's best known piano solo, "Witches' Dance." The price was ten cents, just the same as for all the other pieces in the Century Edition. It was beautifully printed, with large legible notes, correct and excellent fingering, familiar and authentic phrasing, and other markings with which I was familiar from a musical standpoint. Then I saw Suppé's "Poet and Peasant" overture, arranged as a piano duet, four hands, at ten cents. Another duet was "Qui Vive," the well known concert galop by W. Ganz, and that was

The advertisement below is a fac-simile of that spoken of in the very interesting and rather remarkable article which the Musical Courier presents on this page.

82 The Ladies' Home Journal for November, 1918



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—The Publisher

ten cents. Next I came across a popular solo of my youthful days, Sydney Smith's "La Traviata" fantasy. Also ten cents. Another brilliant fantasy by the same transcriber was Verdi's ever popular "Il Trovatore," price ten cents. Weber's showy and effectively descriptive fantasy, "The Storm," and Beethoven's "Moonlight" sonata, nestled side by side in amity, both beautifully printed and both perfect for the same insignificant sum of ten cents each. Wollenhaupt's "Whispering Wind," and Liszt's second Hungarian rhapsody, completed the list of my first outlay and my initial personal acquaintance with the Century Certified Edition.

When I say that I never before got so much for my money and I never expect to get so much again in the way of a musical purchase, except through the Century Edition, I may be able to impress upon the musician the advisability and even necessity of his undertaking the same investigation which I made and convincing himself that the things I am saying here are the truth.

Musical Missionary Work

I bear no malice toward the music publishers who sell the expensive editions and also I am not holding a brief for the publishers of the Century Edition. They do not even know that I am writing this article, but I will make sure that they see it and I hope they will spread it in every place where there is a music teacher who is paying exorbitant prices for the same music that can be had at ten cents per copy in the Century issuance. In this endeavor I feel like a missionary and I shall not abate my zeal until I have managed to spread among all my colleagues this piece of news which I consider one of the best that has materialized in the teaching world for a long time.

One of the great advantages of the Century Certified Edition, a catalogue of which I secured at the same time that marked my purchase of the few pieces I have mentioned, lies in the fact that it contains more than 2,000 of the best known compositions of music including many of the masterpieces.

After all, masterpieces are masterpieces. As the advertisement of the Century Edition very truly says: "Mendelssohn's 'Spring Song'—whether you pay fifty cents for it or buy it in the Century Edition for ten cents, is still Mendelssohn's 'Spring Song.'"

I cannot understand the attitude of the average musician in these matters, for he imagines that a piece of music

which costs seventy-five cents must of necessity be better than one which is only ten cents, when as a matter of fact both editions are the same and very often the Century example is better than the more expensive publication. If music teachers do not believe this statement of mine, it is very easy for them to secure a few pieces of the Century Edition and to compare some of them with the output of the expensive publishers. The Century contains nearly all of the standard works and a large percentage of the modern compositions. Therefore, it is a very easy thing to make comparisons.

The Century advertisement makes the very interesting statement that the reason their music is so cheap is because they have no royalties to pay on the masterpieces whose copyrights have expired. These compositions are so well known that it is not necessary to advertise them and therefore the expense of output is less in a case of this kind than where a composition is concerned whose composer must be paid a royalty, and where copyrights in every country are required in order to protect the piece in question.

Why the Century Wins

Although I am not a business man, it is very easy for me to understand the proposition that where a publishing house sells between four and five million copies of compositions per year—which is the case with the Century Edition, as Mr. Battin informed me and I have since been able to confirm—the establishment is enabled to buy white paper by the carload and makes up on the vast quantities of pieces sold the loss which would have to ensue if the quantity of the output were very much less. The Century sells hundreds of thousands of copies where other publishers sell only hundreds and therefore the profit equalizes itself.

The first thought that naturally must arise in the mind of the musician who has a smattering of the art of music printing is that the Century Edition photographs its plates from the older editions and then simply reprints practically what has been published before. That is not the case, however. The Century pieces are put out according to the most modern process. The plates are not photographed but are hand engraved and are printed on the most up to date presses. One of the reasons that many of the Century pieces look much better than those in the more expensive editions is that the publishers of the latter use their plates for twenty-five or thirty years without

renewing them and, naturally, in time such plates wear out and even become mutilated.

Another point which arises in the mind of the musician—for it used to arise in mine—is that it may not be right in an ethical sense to publish musical masterpieces for only ten cents a copy. Even a little reflection will show the absurdity of such a consideration. If an argument of that kind had any validity, then one might ask, by the same right, why there are Shakespeare editions for ten cents a copy, and why the Bible is offered to the public at ten cents per copy in some of the cheapest editions? The price of the physical article itself does not lessen its spiritual value, or its exalted standing in the world of men and letters.

What the Ten Cents Buy

I made a few calculations on a piece of paper and I find that it would pay teachers to use the Century Edition to give away the music free to their pupils. It is not necessary for me to point out how much this would be appreciated both by the pupil and the pupil's parents. It would materially reduce the expense of music lessons and would enable the teacher to stand in higher regard in the eyes of the persons who pay for the lessons as they would not look upon the sale of a piece of music to the pupil in the light of an attempt on the part of the teacher to make a few cents in that manner.

Figuring that the average easier Beethoven sonata for the average pupil would require about ten lessons to be learned tolerably well, my arithmetical sense tells me that on this basis the price of the Beethoven sonata would be reduced to one cent per lesson for the pupil, so far as the cost of the music is concerned. While this may seem an insignificant matter in a course of study extending over several years, it may easily be computed that the amount involved in the end will be very material. I have heard pupils at conservatories complain about the cost of the music they were compelled to buy and I know of two authenticated instances where people have left such a school because they believed they were being imposed upon in the matter of their purchase of the necessary music.

I would advise the music teacher to spend a few cents and to purchase several of the Century pieces and then sit down at the piano and pass a few minutes in practical communion with the material in question. I feel sure that such doubters would then get a lesson as useful as any they ever extended to their pupils.

THE MANAGER WITH A HEART

Karleton Hackett in the Chicago Evening Post

Who said that no manager had a heart? In the minds of the people the managers stand for the merely commercial side of the art, and as such they have no friends—any more than critics have. The popular picture of a manager represents him as rotund of figure, signifying his full appreciation of the joys of the table, sitting at a table entirely surrounded by sacks containing gold, and from this inassailable bastion quoting the words of the late Commodore Vanderbilt as to what the public could do.

Of course, when a manager is working at his regular business of managing he doubtless must be something very stern to protect the interest of his flock of lamblike artists from the ravages of the wolves of the outer world. But after business hours he sometimes becomes quite human, as can be proved by this incident regarding one of the most astute of the breed, Charles L. Wagner. He it was who had the sagacity to foresee the artistic potentialities of John McCormack and Amelita Galli-Curci and to get their names attached to contracts, the aforesaid names being written by hand in the most unfading brand of indelible ink—than which nothing more need be said as to his astuteness.

Sunday afternoon, at the close of the McCormack concert, he was in the office finishing up some minor details, perhaps cutting open the lining of his overcoat to find room for the rest of the receipts after he had stuffed his pockets full. It is a curious fact that these managers who are regularly dealing with sums of money which stagger the ordinary mind never seem to be able to remember to tell their tailors to make pockets big enough to accommodate the bulky packages they are always being called on to handle. Curious, but a fact.

Just as he was leaving, with those bulging protuberances so tempting to the hardworking footpad, his attention was called to the fact that he had manifested his intention of subscribing for the Liberty Loan to help along Chicago's quota. He took up the application and saw that his name was down for \$1,000. Evidently he had read the newspapers and had noticed that we were not making a brilliant showing, and perhaps, too, his conscience smote him to think of the many bundles, like the one he had on him at the moment, which he had taken from this town and salted away in New York real estate. This, however, would raise the question as to whether a manager's conscience functions in any other manner except to increase the price for the general public, he being prone to think that his artists are not receiving as much as they are entitled to. But can this be called a conscience if it only functions after this manner?

At any rate, something smote him, something from deep within him, for no outside pressure was applied, and he said at once and right out loud: "This will never do. Let me change that one to a five." No sooner said than done; and with his own fountain pen—the regular business one; not the one mounted in gold—he wrote his application for \$5,000 worth of Liberty Loan bonds, to be credited to Chicago through the Chicago Opera Company.

The next time you are tempted to say things about managers when you can't get a decent seat for Galli-Curci or McCormack, just remember that one manager exists who, after business hours, has a heart that beats warmly like the hearts of other men. It doesn't seem likely, but it is a fact for all that. They say that truth is stranger than fiction, and I for one believe it.

San Carlo Touring Successfully

The San Carlo Opera, under the managing directorship of Fortune Gallo, has weathered its recent enforced in-

fluenza vacation and now is on tour again, drawing crowded houses and receiving the enthusiastic appreciation of the hearers, professional as well as laymen. A triumphal week was recently closed by the organization in Pittsburgh, and following that they were in Buffalo.

The Buffalo Express of November 12 tells that the house was packed at the opening performance of the San Carlo singers. The opera was "Aida" and the title role was sung by Estelle Wentworth, an American artist. Salazar was the Radames. Miss Wentworth also sang Mimi in "Bohème" later in the week, and was praised warmly by the local papers and applauded by the hearers.

Julia Mercurio, a former Buffalo girl, sang the part of Musetta.

Mana-Zucca's "Star of Gold"

"The Star of Gold" by Mana-Zucca is fast becoming tremendously popular. It appeared on no less than eight programs in New York alone, this week, and on many more in other cities. Harriet McConnell sang it at the Maine Festival at Bangor and Mr. de Segurrola will sing it at one of the Biltmore Morning Musicales.

RICHARD CZERWONKY

VIOLINIST

Press Notices of New York Recital, November 13th, 1918

The World, November 14th, 1918.

The playing of Mr. Czerwony was characterized by evidences of thorough schooling and discriminating musical taste. His tone was pure and of sympathetic quality, his technique adequate and his interpretative resources those of a musician having superior intelligence.

The Evening Sun, November 14th, 1918.

Richard Czerwony, a violinist who needs no introduction to New York audiences, gave a recital at Aeolian Hall yesterday. His program included the Bach Chaconne and the d'Ambrosio Concerto in B minor, in which Mr. Czerwony revealed those qualities alike of feeling and technique which were worthy corroborations of the presumption that here was good and pleasing music about to be played. He also played Spalding's Prelude, a charming Menuet in olden style by Hochstein—part of which he had to repeat—and a Humoresque of Stocssel. He rendered these with a delicacy of finish and the proper preciseness of style which those pieces demand.

New York Tribune, November 14th, 1918.

Mr. Czerwony is an excellent artist. His tone was firm and of good size . . . the B minor concerto of D'Ambrosio which he played with an admirable rhythmic sense and a good deal of nuance. Throughout the recital he displayed an admirable justness of intonation.

New York Globe and Commercial Advertiser, Nov. 14 h, 1918.

Mr. Czerwony displayed an accomplished technique and good musicianship in a program which began defiantly with no less a piece than Bach's Chaconne.

New York American, November 14 h, 1918.

He possesses an eloquent, forceful bow, with which he secured virile and powerful tone. He played with assurance and technical brilliancy. His reading of the Bach's Chaconne for unaccompanied violin had the technical faultlessness of a pedagogue.

The New York Times, November 14th, 1918.

He is an artist of scholarly attainments, finished technique, possessing a musical tone, and he reveals the style of each master he plays. He opened with the Bach chaconne, and it was a severe Bach he interpreted; the polyphonic pattern was clearly indicated; there was no smudging of the inner voices, no undue forcing of the virtuoso note. . . . the B minor concerto of D'Ambrosio is written in a facile and effective manner for the instrument. It demands a technical control. This composition showed his hearers the brilliancy of the violinist, and he was heartily applauded.

New York Herald, November 14 h, 1918.

Violinist in Recital Plays American Music. An agreeable musical afternoon was enjoyed at Aeolian Hall yesterday when Richard Czerwony, violinist, gave a recital. His firm and authoritative style and purity and roundness of tone were accompanied by ample mastery of his instrument, and these qualities combined afforded uncommon satisfaction. Catholicity of taste was manifested in the programme, which opened with Bach's Chaconne for violin unaccompanied, played with a dignity and beauty which were unusual. This was followed by D'Ambrosio's Concerto di Camera in B minor, the andante of which was given with perfect appreciation of its charm, while



the fiery finale could scarcely have been better done. After these classics the programme was made up of a number of new and light compositions, mainly by American musicians. There was scarcely one which was not musically worth while, and some should be included in the repertoire of every sufficiently skilled player. . . . A dance by Mr. Czerwony himself, with which the programme terminated, is also a deft and exhilarating work, which almost cries out for orchestration. All in all, it was a very pleasant musical menu commencing with good, strong fare and concluding with an excellent dessert.

The Sun, New York, November 17th, 1918.

HE PLAYS BACH WORK WITH TECHNICAL FACILITY.

Mr. Czerwony proved to be a player of abilities commanding respect. His presentation of the Bach work displayed a bold and swift technical facility, untroubled by the intricacies of double stops and sweeping passages.

New York Evening Journal, November 14th, 1918.

Vigor and scholarship were the distinguishing characteristics of his playing.

Representative: AMY KEITH-JONES, 800 North Clark Street, - Chicago, Ill.

MUSIC AFTER THE WAR

(Continued from page 13.)

Queen Wilhemina takes an active interest in music and patronizes the art in various ways. She is particularly fond of her distinguished countrywoman, Julia Culp, who always sings at the palace when she is at The Hague.

The Academy of Music has an efficient corps of instructors. Last winter its faculty was augmented by the engagement of Frederic Lamond for a special master course in piano. Lamond was a prisoner at Ruhleben at the beginning of the war, but through the influence of his wife, Irene Triesch, the celebrated actress of Berlin, he was liberated and allowed his freedom. It was not till the summer of 1917, however, that he was allowed to leave Germany. The Scotch pianist is a great favorite in Holland.

The Hague is dead musically during the summer, but there is plenty of musical life at nearby Scheveningen, Holland's famous seaside resort. The "Residentie" Orchestra plays there at the Kurhaus every afternoon and evening. Formerly the Berlin Philharmonic was engaged each season. Famous soloists and conductors frequently appear there. Among the conductors last season was Nikisch, who received a great ovation. Scheveningen reminds one somewhat of Ostend.

Music in Other Towns

In Rotterdam, Utrecht and Arnhem the visits of Mengelberg and his men are the chief events of the concert season, although these towns have their local orchestras and numerous concerts of their own. The opera in Rotterdam has long been celebrated as one of the principal musical institutions of the Netherlands. The weekly concerts given on the magnificent organ of the Haarlem Cathedral attract music lovers from afar.

Why Are There No Great Dutch Composers?

In looking over the general musical situation in Holland I wondered why the country has never produced a great composer. The seventeenth and eighteenth century motet and madrigal writers were composers of great importance in their day, but the school of composition founded by them did not develop into anything further. Holland has brought forth no symphonist or writer of music dramas of even the second rank. This seems strange, as the Dutch come originally from the same stock as the Teutons who have given the world so many inspired musical creations.

I believe the cold, damp climate has something to do with it. The whole country lies below the sea level. Milton, in referring to his inspiration in book IX of "Paradise Lost," speaks of the "cold climate" of England as an impediment. Holland, it is true, has given the world inspired painters, and yet their inspiration was of a very different kind from that of the great Italians. There is masterly technique, Rembrandt having been perhaps the greatest of all technicians, but his subjects and those of the other Dutch painters are commonplace, being for the

most part portraits, still life and Dutch landscapes. Even Rembrandt's world-famous "Night Watch" and "The Syndics" are really nothing but collective portraits of well known Amsterdam people of his day. He had, in his conceptions, naught of the lofty flights of fantasy of Michelangelo, Raphael, Tintoretto, Botticelli, Titian and other great Italian painters of the Renaissance.

There is something depressing in the climate of Holland, particularly in winter, when there are lowering skies and practically no sunshine for weeks at a time. After a year in Holland, Mrs. Abell and I felt intense relief on

visitor is transported back into the Middle Ages. The houses, the costumes, the mode of living—in short everything is unique in its quaint picturesqueness. There is absolutely nothing to remind one of the great throbbing outside world. There is a scheme on foot of late to pump the Zuider Zee dry. It is estimated that this could be done at a cost of one hundred million guilders. It would add many thousands of acres of farming land to the country.

(This ends Mr. Abell's series of articles.)

Oratorio Society to Give "La Vita Nuova"

At the first concert of the Oratorio Society's forty-sixth season on December 3 at Carnegie Hall, Reinald Werrenrath will take the part of Dante in Wolf-Ferrari's "La Vita Nuova," which has not been heard in New York since 1915, when Clarence Whitehill took the principal solo part. The society's highly trained chorus of two hundred and fifty voices will be assisted by the boy and girl choir of St. Michael's Church. The novelty will be two choruses which Mr. Damrosch recently brought back from France: "Hymn to the Sun" and "On the Burial of a Soldier." The composer is Lili Boulanger, whose untimely death robbed the world of one whom some regard as the greatest woman composer who ever lived.

Florence Macbeth Triumphs at Detroit

Florence Macbeth, prima donna coloratura soprano of the Chicago Opera Company, scored an enormous success before an audience of 5,000 at the concert of the Central Concert Course, of Detroit. The vast audience sent out their approval by recalling Miss Macbeth again and again. The following is an excerpt from the Free Press:

Her conscientious artistry and her rarely beautiful, fresh, natural voice together with a charming stage address is all in her favor. We believe it is quite within the truth to say that the singer's rendition of her two florid arias, the "mad scene" from "Lucia" and the "Bell Song" from "Lakme," were practically flawless. Her pitch was true, her tones were full, round and caressing without the suggestion of mental anxiety. Her phrasing was deliciously delicate. Her presentation of the "Midsummer Lullaby" of MacDowell stood out among her shorter numbers as a bit of atmosphere transmitted to tone.

Mrs. MacDowell Bookings

Although the untoward conditions, now happily over, have affected Mrs. Edward MacDowell's early bookings, still those dates which she was to fill have only meant postponement in most cases, and the appended list explains the rest. Zanesville, Ohio, November 25; Port Huron, Mich., December 3; Akron, Ohio, December 11; Wilmette, Ill., December 18; Chicago, December 20; Chicago, January 4; Englewood, January 6; Chicago, January 7; Bay City, Mich., January 10; Toledo, Ohio, January 14.

Dora Gibson Sings in Chicago

Dora Gibson, the new dramatic soprano of the Chicago Opera forces, was scheduled to appear at the Chicago Opera's Sunday afternoon concert, November 24, singing "Il est doux" for "Herodiade." A week ago Miss Gibson lent her services for a War Campaign concert and made a speech in the bargain!



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returning to the glorious sunshine of our own country. The Dutch people do not seem to miss the sun in winter, but I am convinced that its absence has something to do with the lack of inspiration in the musical creative field. Aside from the climate, however, we look back upon that year in Holland as a delightful experience. It is a land replete with quaint charm and picturesque originality, and is quite unique among the countries of the world.

One of the most delightful of our many interesting experiences there was a sail over the Zuider Zee to the island of Marken. This is a wonderful place where the

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CLAUDIA MUZIO

ACCLAIMED AS AIDA

**What the New York Critics Said of Her Reappearance in That Role
November 13, 1918, at the Metropolitan Opera House**

Muzio's Aida is a tremendous favorite. It is very temperamental, very temperamental, indeed.—*Sun*.

The charms of Signorina Muzio, as convincing as ever in the costumes of the Ethiopian heroine, were not eclipsed. She surpassed even her previous achievements. This gifted soprano has been developing her powers steadily and with intelligence. Improvement was particularly noticeable in the trying music of the Nile scene. With apparent ease did she sustain her high tones mezza voce.—*American*.

Claudia Muzio, in the name part, dominated the performance, her voice in the ensemble at the end of the Triumph scene ringing out commandingly. In the Nile scene there was rare beauty as well as power in her singing, and always there was lithe, youthful, graceful acting in her impersonation.—*Evening World*.

Muzio was a picturesque Aida and acted with convincing sincerity . . . the fluent brilliancy of her high tones.—*Herald*.



Photo Copyright Mishkin.

Muzio, as of yore, was a magnificent, tawny, somewhat Titanic slave. Her voice rose over all the fetters of her political chains.—*Globe*.

The Aida of Claudia Muzio was vocally vibrant, the soprano being noticeably effective in the ensembles. And she was picturesquely attractive to the eye.—*World*.

Claudia Muzio in the title role won her share of applause.

She made her voice tell against that huge tonal forest in the early acts. . . . There is talent, temperament, and earnestness, a trinity of qualities that usually wins. She was a handsome creature and an object of admiration.—*Times*.

Miss Muzio enjoyed the high favor of the audience. She had been seen and heard here as Aida before. Since last she was seen her shadow has diminished to a line of quite swan-like loveliness.—*Globe*.

Personal Representative: FREDERIC McKAY, 1476 Broadway, - - - New York City

VIEWING MAX ROSEN WITH THE NAKED EYE

Young Violinist Puts Aside His Fiddle and Chats About Record Making, Composition, the "Flu" and Other Interesting Topics

Interviewing such an artist as violinist Max Rosen is one of the pleasanter duties in the daily walk of a scribe. Should the scribe in question happen to be a blasé individual, the boy's charm, unassuming manner and the spontaneity of youth will at once arrest and interest him; but, on the other hand, should he be even only an energetic novice, Max Rosen would be inspiration itself.

When a MUSICAL COURIER representative recently dropped in to see the young artist, she found him calmly waiting the ordeal. The very fact that he confessed humorously to having "just had his suit pressed for the occasion" started the ball rolling merrily on.

Mr. Rosen at once proved to be very enthusiastic over some new phonographic records of his own that he had heard that day for the first time. In answer to the writer's inquiry as to whether he found recording interesting, he said:

"Oh my, yes! And do you know it is a queer sensation—hearing one's records for the first time. I felt as I should imagine a moving picture actor does the first time he sees himself on the screen."

"Max thought his records very good at first hearing but soon he began to see where improvements could be made," interrupted his father who, by the way, is like an older brother.

"Recording is of inestimable value as a teacher," the younger Rosen continued, "for as one goes on and on, he becomes familiar with the little faults in his playing which perhaps may have been overlooked in the anxiety of playing well. I might add that the work is much more difficult for a violinist than for a vocalist because he has his instrument to hold and he is moved about to get the proper effects. Waiting for my cue to begin reminded me of a horse race—the nerves are all keyed up for the signal 'Go!'"

Excellent Season

Rosen's season is to be an enviable one. During the month of November he had a Sunday night appearance at the Metropolitan Opera House and six dates with the Philharmonic Orchestra on tour. In December he will act as soloist in New York with the same orchestra, of which Josef Stransky is the conductor. Another event that promises to be of exceptional interest will be a joint recital with Mischa Levitzki in Detroit, Mich. These young artists saw a good deal of each other in Berlin during their student days and the present artistic standing of both should add considerably to the value of the joint recital.

An Incident of Student Days

Rosen, Heifetz and Seidel all studied with Professor Auer at the same time. In connection with this, Mr. Rosen, the elder, told of an amusing incident which happened just after his son had composed his first composition.

"Max took it to the studio with him and after the lesson, Mme. Stein, who was accompanying, told him to play it for the professor. Instead of doing so, he ran over to Auer with the manuscript and said: 'You play it, professor!'"

"'You silly child,' Mme. Stein rebuked, 'the idea of asking the professor to do such a thing! Get ready now.' But in another second, Max was imploring Heifetz, who was also present, to play the piece. Heifetz replied that he had never seen it and would not, therefore, play it. Then only did Max settle down and show them how it was played. The only gentleman was very much pleased and said that he wanted to hear it soon again."

"Have you written anything since?" asked the visitor. "No, not a single note," young Rosen confided. "If a person's genius runs along that line I believe it should be developed; but if it doesn't come naturally, one's time should be spent entirely in the perfection of his playing. So many violinists transcribe various songs, etc., but that, to my mind, doesn't amount to much. One can take any delightful thing and transcribe it, but if the audiences

don't know how it was before, what is the particular value in the work?"

Max Rosen then spoke particularly of the admirable violin compositions of Cecil Burleigh and expressed his intention of using a number of this composer's pieces for violin during the season. "Speaking of compositions," he added, "reminds me of the request I received lately not to play the Tchaikovsky concerto because no Teutonic works were permitted. That was one time," he laughed boyishly, "when they got the nationalities mixed, didn't they?"

When American audiences and American customs were mentioned, the remarkable young violinist's interest quickened perceptibly.

"Is there any audience so spontaneous?" he inquired. "From the first I have found my native audiences delightful. They know the best in music when they hear it and always show keen discrimination. Is there another thoroughfare like our famous Fifth avenue, with its attractive shops—and very beautiful girls?" he asked with a twinkle in his eyes.

"You notice, of course," supplemented the elder Mr. Rosen, "that Max has overlooked nothing?"

"Well, father," the son rejoined, "do I not say when I walk with you, 'there is a very pretty girl.' There are so many, though, that we cannot say which is the most attractive."

Theatres, movies and books were next in line for discussion.

"Vaudeville and musical comedies," the boy exclaimed, "are my diversions. Drama, in this country, I do not enjoy. When I was on the other side I went oh, very frequently, but in America the comedy is much finer—more sparkling. Charlie Chaplin? He is very funny and one of my favorites. I knew him, you see, in Norway."

"Am I fond of reading? Sometimes—yes! At present I am enjoying some very interesting poems. Ah, perhaps, that would interest you. Since my New York debut at Carnegie Hall, at every New York appearance I have had, I have received a small volume of poems by some of the finest authors. The thing, though, that troubles me is that the sender is anonymous and only signs his initials. Often I wish I knew to whom I am indebted for such splendid reading! Each time a new volume comes I look eagerly on the fly-leaf to see if the time for revealing his identity has come—but no!



MAX ROSEN.

"But, enough about myself, I am interested in your work. Do you have lots of good times too?" asked the boy earnestly.

"Not lately," the writer answered truthfully, "because I have been dodging the 'flu'."

"Very good. Say, though, that reminds me that I was the first member of the musical profession to have the epidemic. Then after I got well, one afternoon my father complained of some of the symptoms and we called the doctor. By the time he arrived about 8.30 that night, father was up and around. It happened too that some friends had dropped in and we were in the midst of a very musical time. I shall never forget the doctor's face when we pointed out the sick man—recovered. To make amends, I offered him two tickets for my approaching concert. I am wondering even now if he has recovered from the shock!"

J. V.

Mayo Wadler

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"Miss Hempel was at her very best and in high spirits."—*Post*.

"Unlimited dash—many delightful trills in a fresh, true voice."—*Evening Mail*.

"Brilliant and delightful singing."—*Journal of Commerce*.

For the first time in the history of the Metropolitan Opera Company a so-called popular song was interpolated during an operatic performance. When Miss Hempel sang

"KEEP THE HOME FIRES BURNING"

in the third act there was such tumultuous applause that the opera came to a standstill, and the song had to be repeated.

Adina in "L'Elisir d'Amour"

Wednesday Evening, November 20th, 1918

"Miss Hempel, in brilliant voice, was vivacious and a comedian to her finger tips."—*N. Y. Times*.

"Adina revealed the charm of her deliciously fresh and silvery voice."—*N. Y. Sun*.

"She struck a high note of artistic delight."—*Evening Mail*.

"Hempel's Adina was matchless."—*Brooklyn Eagle*.



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IF YOUR COPY IS LATE

Because of the unprecedented transportation conditions, all periodicals will frequently be delivered late. If your copy of the Musical Courier does not reach you on time please do not write complaining of the delay, as it is beyond our power to prevent it. Until transportation conditions are improved these delays and irregularities are unavoidable.

A valuable orchestral conductor is one who not only selects the sort of music the people like, but also knows how to mix it judiciously with the kind they should learn to like.

Mme. Robert Planquette, widow of the composer of that enduring comic opera, "The Chimes of Normandy," died recently at Trouville, France, at the advanced age of ninety years.

In the death of Mrs. Potter-Frissell, of Dresden, which occurred at Basle, Switzerland, on August 18, 1918, the MUSICAL COURIER lost one of its oldest and most valued correspondents. The warm sympathy of all those members of the staff who knew her is extended to her surviving relatives.

This may possibly be the London Musical News' idea of humor but apparently the following was set forth in all seriousness along with a number of other news items in a recent number: "It is said that John MacCormack (sic) is now on Salisbury Plain, with an American contingent, serving as cook." Boy, page Mr. McCormack!

The report that an airplane accident seriously injured the Austrian violinist, Franz von Vecsey, shortly before the cessation of Austro-Italian hostilities, was published in a recent number of the MUSICAL COURIER. The October London Monthly Musical Record gives the report of his death, but the accuracy of this is much to be doubted without further verification.

Maryland is the first State in the Union to announce a musical celebration and memorial in connection with the cessation of the late war. The Oratorio Society of Baltimore, Joseph Pache, conductor, plans soon to produce Berlioz "Te Deum," as a paean of thanksgiving for the victory, and Verdi's "Requiem," in honor of the dead heroes of Maryland. The Baltimore church choirs will assist and also the Annapolis and Westminster Choral Societies and probably those of Frederick and Cumberland, it being intended to make this State-wide

musical service one in which at least 1,000 singers will take part.

The MUSICAL COURIER learns that the Chicago Opera Association does not intend to visit Boston this season. Present plans contemplate an extension of one week for the New York season, making it five instead of four weeks and a stop for two or three performances each at Pittsburgh and Detroit on the way back to Chicago for the disbandment of the company.

Absurd rumors, based on nothing but the imagination of the spreaders, are coursing about to the effect that Dr. Karl Muck was shot by the authorities at the internment camp in Fort Oglethorpe, Ga., some weeks ago. As a matter of fact, Dr. Muck was eating, sleeping, and looking well just three days before this issue of the MUSICAL COURIER goes to press.

Today, Thanksgiving Day, at four o'clock in the afternoon (New York time), a Victory Sing is planned to take place all over the United States, persons everywhere being requested to stand at attention at that time and sing "The Star Spangled Banner." The Governors of several of the States have included the request in their regular Thanksgiving proclamations.

Le Courier Musical of Paris is distinctly annoyed at Camille Chevillard, co-conductor, with Gabriel Pierné, of the Lamoureux-Colonne concerts, for not accepting the offer of the Boston Symphony Orchestra. "There was a splendid opportunity for him to perform a patriotic act in favor of French propaganda, especially as his colleague would remain in France during his absence. But M. Chevillard is faithful to his admirers!"

Elevators and the price of food are not the only things that are going up regularly. Nine years ago, a visiting composer, pianist and conductor, we understand, directed the Chicago Symphony Orchestra and played one of his own compositions with it—both on the same evening—for a fee of \$500; now he is back again in this country and wants \$1,000 to do a like thing, only he doesn't care to undertake both at the same concert; that is, he will direct one evening and play the piano the next afternoon or vice versa. Hats off!

London's Promenade concerts, which closed their season recently, were very successful this autumn. London Musical News (November 2), speaking of the large increase in the number of listeners, says: "Undoubtedly, patronage has been stimulated by the cessation of air raids. This is the first autumn since 1915 that hostile aircraft have not visited England during the Prom. season, either during a performance or after it. This reassuring factor has, without doubt, contributed in a measure to the good attendances."

The attorneys of Ignace Paderewski, so the MUSICAL COURIER is informed, have been trying to compromise the suit for \$50,000 brought against the pianist by Innocenzio Silingardi, impresario, for breach of contract. The pianist's attorneys are said to have made certain statements that will be news to the rest of the world: For instance, that Paderewski is a very sick man, likely to leave this world at a moment's notice, and that, as ambassador of a foreign power (!) he is not liable to suit. At another time the attorney is said to have expressed Paderewski's willingness to fulfill the contract—an extraordinary thing for a mortally sick man or an ambassador to do—"within a reasonable time," but not this season!

The Paris Opéra has been in trouble. On October 16, Jacques Rouché, the director, sent out notice to the entire personnel that he would be obliged to suspend activities, as it was impossible to meet the demand for an increase of 5 francs—approximately \$1—per day, made by the orchestra, the chorus and the ballet. In order to avoid closure, he appealed to the ministry for an increase of his subvention, but this can only be voted by the French Parliament. Then he spoke of sacrificing his own fees and perquisites, which—whatever they may be—must amount to some 500,000 francs per year, as they would permit him to grant the employees a raise of 3 francs per day. Finally this compromise of 3 francs was agreed upon, though with what arrangement for securing the funds is unknown. The

Opéra was scheduled to, and presumably did, open on November 1 with "Thais."

It's an ill wind—and though it is evident that the Sun reviewer did not care for Prokofiev, it is equally evident (and perhaps, astonishing) that he has genuine admiration for the genius of Ornstein, even if he cannot always love the finished product of that genius. Besides, it is refreshing to have the Sun reviewer plump right out in heavy support of an American. Thus he, in last Sunday's Sun:

Beware of the Muscovite pianist! He is the new danger. There were men who fancied that Lhevine had heavy hands, but behold! beside Serge Prokofiev he is as the rumble of a distant airplane. Much excited comment followed Mr. Prokofiev's first recital on Wednesday. There were rhapsodies in several keys, but injustice was done to our own. I arise to the defense of Leo Ornstein. Yes, Prokofiev is bigger and stronger and can hit a piano much harder than Ornstein. But when it comes to composition, our own little songbird can make mock of him. Why, Prokofiev is an humble follower of Scriabin, who is an humble follower of the theories of Busoni. In fact, the whole kit and crew of these Russian innovators are followers and experimenters. Did you ever see a foolish little dog chasing his own tail? Well, some of them are followers like that.

The trouble which lies heavy upon their souls is inability to get anything out of the familiar major, minor and chromatic scales. They hunger and thirst after scales with demi-semi-tones. Melodic smears without tonal basis and chords made of haphazard groups succeeding one another without relationship fill their artistic dreams. . . . Ornstein has said: "I have my diatonic and lyric moments, and on occasion I employ the diatonic scale for the simple reason that my own radical medium does not suit the purpose of what I want to say."

Let all the would-be singers of the new scales put that in their shepherds' pipes. Let them remember that we have our own professor of the methods of eternally suspended resolution of chords, and that he declares with no false modesty that he can put up a tune when he pleases.

Albert Carré, for many years director of the Opéra-Comique, Paris, left that house about the time of the beginning of the war to take charge of the Comédie-Française. He appears not to have been so successful with the drama as with music, for now he has resigned from the Comédie-Française, where Emile Fabre will be his successor. But Carré has been called again to the direction of the Opéra-Comique as successor of M. Gheusi. This is a decided left hand compliment for the latter gentleman, the present director, whose term still has eighteen months to run. The Brothers Isola, associate directors with M. Gheusi, will remain in the same capacity when M. Carré returns. His wife, Marguerite Carré, is one of the leading sopranos at the Opéra-Comique.

The following eloquent tribute was specially written for the MUSICAL COURIER by Lily Strickland-Anderson, the composer, a sister of the late V. H. Strickland, former managing editor of this paper:

TO PAOLO CASALS, THE MASTER CELLIST.

I heard him play—
And as he raised his bow
And drew it gently over vibrant strings,
It seemed transformed into a faery wand
That drew my vagrant soul away
Far from the discord of this war-torn world;
And in that brief ecstatic realm of tone
I wandered, lost in reverie,
And breathed again the heal incense of the woods.
I heard him play—
The muted strings enthralled my senses
With a faint, persistent sound
As misty rain at twilight in the trees
Upon the bosom of the deep dark pool,
I heard the far sweet echoes of the pipes of pan
And sensed the old-world secrets of his pagan company.
I heard him play—
And leaning wistfully above those mirrored depths
I saw the half-forgotten dreams of buried years arise
And, like the pallid hosts of lily-blossoms,
Upon the bosom of the deep dark pool,
Float silently awhile in shrouded mystery.

Through the inability of the Chicago Opera Company to carry out its complete touring engagements on account of the influenza epidemic, and the abandonment of the proposed La Scala tour for the same reason, the San Carlos Opera now becomes the only touring grand opera company in America this season. It appears that nothing can daunt this brave organization, for it has weathered not only the epidemic, but also the entire war period with its railroad obstacles, its financial drives, and all the other stressful happenings of the past few years. Fortune Gallo certainly is to be congratulated upon his pluck, perseverance, and remarkable ability. It would be difficult to find another impresario who could have accomplished what he did and to have done it on his own resources and without subscriptions or guarantees of any kind from associations of wealthy gentlemen and ladies or other bodies philanthropically inclined.

VARIATIONETTES

By the Editor In Chief.

The Bystander tells us that his friend, Max Smith, music critic of the American, who is in the habit of carrying to concerts the printed scores of the compositions he is to hear, could not criticize Hofmann's Beethoven playing last Saturday, because Max had hastened away from home so quickly that he seized Volume II instead of Volume I of the sonatas and was not only at a loss all afternoon but terribly unhappy as well, for Hofmann appeared to be playing unusually well and there was no way for Max to verify it.

Apropos, when we said the other day that one great pianist never praises another we overlooked Harold Bauer, as we heard and saw him wax genuinely enthusiastic at the recitals of Prokofieff and Josef Hofmann. Bauer is a broad gauge intellect and a cosmic pianist.

And now that we think of it, Godowsky is another individual who is quick to recognize rare worth in a pianistic colleague. He can afford to be generous, when from his own Olympic heights he gazes downward upon the army of struggling keyboard climbers below.

Caruso and Carolina White in the film "My Cousin," at the Rivoli, and Geraldine Farrar, in the film "The Hell Cat," at the Strand. Both playing this week. Caruso and Farrar at the Metropolitan Opera. Both singing this week. Caruso and Farrar, in the reproducing records. Both drawing royalties this week. It's a merry, merry life to be a well known opera singer nowadays.

It is reported that the Jewish Commonwealth in Palestine uses as its national hymn the identical melody that was sung by Miriam and her companions to celebrate the crossing of the Red Sea by the Children of Israel, and the destruction of Pharaoh's pursuing host. We have examined the song and declare it to be absolutely authentic.

"The Music of Spain" is a new book by Carl van Vechten. It is advertised as being "authoritative, but written with great charm." Apology accepted.

Bert Leston Taylor announces in the Chicago Tribune that moral conditions in the movies steadily grow worse, as exemplified in these Decatur posters: "Virginia Pearson, the Liar," and "Margery Wilson, Without Honor."

A writer in the New York American lays himself open to certain imputations by telling us this about grand opera:

Grand opera is the only sort of entertainment to which the tired business man can take his wife without fear of meeting any of the new friends he made while the wife was away on her summer vacation. A man understands musical comedy whether he likes it or not, and likes grand opera whether he understands it or not. Grand opera was invented in the seventeenth century at Milan, Italy, at a meeting of the jewelers and modistes.

Samuel Gardner's violin piece, "Night in the Rockies" made a friend of ours remark that he thinks the title too colloquial. Why? Richard Strauss' "From Italy," Rubinstein's "Kammenoi Ostrow" (a Russian watering place), Liszt's "Au lac de Wallenstedt," etc. are no less colloquial than "A Night in the Rockies." While "Echoes of Milan" is a more suggestive idea than "Reminiscences of Des Moines," there can be no question that the Rockies are filled with poetry, majestic music, and exalted atmosphere.

There is more joy in Heaven over one cornet player saved than you know the rest. William Wade Hinshaw may be sure of a hearty celestial reception. He used to be a cornet player and then became an opera singer.

One thing to be grateful for this Thanksgiving Day is that we do not have to spend the afternoon hearing "Parsifal."

Let us have reconstruction also in the programs of some of our best-known piano recitalists.

A Chicago pedagogue advertises himself as "the world's greatest vocal teacher." To show what a small and ungrateful world this is, we admit shamefacedly that we were unaware of the existence of

the supreme master in question until one of his well meaning rivals sent us a clipping of the advertisement aforementioned.

In the Middle European concert the chorus seems to have gone on strike.

Berlioz used to like to think of himself as the Shakespeare of music. As a matter of fact, he was only the Sir Walter Scott.

Let no one call the Liszt E flat concerto tawdry. That is untrue. Let no one call the E flat concerto a mere show piece. That is only too true. Let no one call it uninteresting. That is, when it is played by Rosenthal, Godowsky, Hofmann, Bauer, and two or three others we could name.

Owen Wister, the novelist, demands the release of German music from internment in this country. Mr. Wister says that Beethoven "wrote no hymn of hate, but rather a hymn of brotherhood." Mr. Wister never was a pro-German politically, for in 1915 he wrote "The Pentecost of Calamity," a terrible indictment of Wilhelm II and the practices of his people. However, Mr. Wister says now that only mistaken patriotic sentiment keeps German music from some of our symphony programs. He says that if Count Zeppelin had written the music such exclusion would be comprehensible. "But," he adds, "it was written by men who were dead long before the Kaiser or Count Zeppelin was born, and who never knew and never shared the spirit of the modern Hun. They wrote the most beautiful music in the world. To banish it from our programs is to make bricks without straw."

This, from last Sunday's Tribune rather appeals to us:

LOVER OF CHILDREN.

(From The Pagan.)

When my little girl plays Beethoven sonatas,
The big, black Steinway piano flashes all its teeth at her
In a wide, good natured grin;
And suddenly
I hear a great, rumbling beautiful roar of laughter.

LEONORA SPEYER.

Perhaps the last line has to be changed on occasion to read, "I hear a great, gurgling, strangulating sob of anguish."

And now what becomes of all the German and Austrian Kaiserliche, Königliche, and Grossherzogliche, or Imperial, Royal, and Grand Ducal Court and Chamber Singers?

LEONARD LIEBLING.

NO BREAST IN MUSIC

Alas, another tradition is shattered! According to London Musical News, it appears very likely that William Congreve never wrote that much quoted—and misquoted—line: "Music has charms to sooth a savage breast." Betting now appears to be on "beast" instead of "breast" as Congreve's real word, though personally—devoted as we are to music—we should prefer to take chances on a handspike or, still better a repeating rifle, in soothing the average beast. Thus the News:

The quotation from William Congreve's tragedy, "The Mourning Bride," is perhaps one of the best known in the English language. In most standard works of quotations it is wrongly transcribed, appearing as "Music hath charms to sooth the savage breast"; and in the earliest edition now obtainable, published in 1679, the last word is printed "beast," curiously enough anticipating the parody of recent years. This was probably a misprint, as Congreve, in a preface to later editions, comments on the fact of printer's errors having disfigured earlier ones, but it is not inconsistent with the context. The whole passage runs:

Music has charms to sooth a savage breast,
To soften rocks or bend a knotted oak.
I've read, that things inanimate have mov'd,
And, as with living souls, have been inform'd
By magic numbers and persuasive sound.
What then am I? Am I more senseless grown
Than trees or Flint? O Force of constant woe!
'Tis not in Harmony to calm my griefs.

The thought evidently has reference to Orpheus, who played with such a masterly hand upon his lyre that "even the most rapid rivers ceased to flow, the savage beasts of the forest forgot their wildness, and the mountains moved to listen to his song" (Lempriere). Indeed, it almost seems as if the word "beast" were correct, after all. The lines are spoken by Almeria, Princess of Gran-

ada, in the opening scene, on the cessation of the music which accompanies the rising curtain.

MUSIC IN EDUCATION

At the convention of the General Federation of Women's Clubs, held at Hot Springs, Ark., a complete account of which was published in the MUSICAL COURIER at the time, Frances Elliott Clark read a paper with the title which heads this article and some of the things in the paper were so pithily expressed and coincided so well with the views which the MUSICAL COURIER has always held on the subject that we reproduce them here with our full indorsement. For instance, there was the following paragraph, graphically setting forth the value of musical education as a mental discipline:

What can music do in mental discipline? In real mental discipline, training the powers of imagination, selection, judgment, discrimination, it is just as necessary to reach the mind through the ear gate as through the eye gate, to know the sounds of nature as well as its sights. Nature is everywhere music, if we see deeply enough. The birds were the first minstrels, the brooks and the winds the earliest accompaniments. Music is by far the happiest medium for such ear training.

Again the following paragraphs are full of thought and of the fruitful suggestion inevitably attendant upon vital thought:

Thousands of men think they do not like classic music only because they have never learned to listen intelligently. Hundreds of people go to orchestral concerts and hear only a tintinnabulation of sound. Good music is popular music when it becomes familiar. The love of music is innate, but the taste for good music must be acquired, like olives and persimmons. It comes from multiplied hearings of the best; and judging, contrasting, discriminating, between this and that, mastering the language of tone. Comparatively few may ever hope to be great performers, but every soul may and should become appreciative listeners.

Why not, then, teach the children to listen to music in a definite way, listen purposefully and reverently, and so train the ear to acute sensitiveness? The habit of listening, as other good habits, should be formed in youth.

And here are the concluding paragraphs. Fortunately there has come to be a quite general recognition of the essentiality of music as a part of the school curriculum, so much so that in many schools good work in music is credited to the scholar just as good work in other subjects; and we may hopefully look forward to the day in the near future when this will be true all over the United States of America.

If, then, it is shown that music has great power as education in aid of itself—that it has more practical application in later life as well as in school life than almost any other branch of study—that it serves all other branches in the curriculum—that it is the friend and helper of all that is uplifting and ennobling, and the foe of baseness, meanness, and trickery, then why, in the name of reason, is it not taught systematically and thoroughly in every school in the land?

Why should there be one child in all the country deprived of the joys and benefits that come with the study and use of music? Why is there a single city or town without a supervisor of music, trained for the wide field of teaching music itself in all its beauty, rather than the merest alphabet of the language? Why, indeed, save that most of the school officials and many superintendents, suffering from our early Puritan training in not hearing music in their own youth, are now making the fatal blunder of denying it also to the children—even in the light of modern evaluation of the great power of music when rightly used.

Music should be taught in every high school on exactly the same basis as is language or science, and the same credits given for equal work. Orchestras and bands should be organized in every school, and the instruments furnished, just exactly as are the tools for normal training, or the food and clothes in domestic science. If especially talented boys or girls wish to pursue their music and also the high school course, let the proper credits be given for supervised study of the piano, voice, or violin under competent outside teachers, until such time as this special teaching shall be offered within the school.

It will come—indeed, it is already heard—this splendid new note of nationalism; and when it comes it must receive its baptism in the hearts of the common people.

Says the Monthly Musical Record (London) in speaking of municipal music in South Africa:

One of the chief attractions of Cape Town has long been the splendid series of orchestral concerts by the Municipal Orchestra; and now Johannesburg wants to be supplied with first class music, too. But, before seriously entering upon this new phase, the Cape Town Orchestra has been asked to fulfill its promise of a month's visit to the Rand. This has much perturbed the Council of the capital city, who now think they cannot spare their orchestra. At the monthly meeting on July 25 the mayor expressed a satisfaction, not unmixed with surprise, at the change of attitude on the part of some of the councillors towards the orchestra, now there was a possibility of losing it for a month. After an interesting discussion, the musical director's salary was raised very considerably, and the matter of the Rand visit was referred back to committee. What a lesson to the Motherland there is in all this! Where are our municipal orchestras in England? Where, even, are the libraries of classical music which might be placed in every town in the Kingdom at little cost of money or labor?

Incidentally the thinking American will find a lesson no less interesting for the United States.

THE BYSTANDER

Delamarter, Spiering—and Maeterlinck

I admit not being so enthusiastic over the talent of Maurice Maeterlinck as some of my friends are, and nothing I saw in the new play at the Shubert last Friday evening changed my mind. It's called "The Betrothal." The principal trouble is that it takes some dozen odd scenes before Tytyl manages to get himself betrothed to Joy, but the scene in which he does it—the last—is so beautiful that one can forgive much of the meaningless matter that has gone before. "The Betrothal" reminds me of "Parsifal" in that exquisite bits are separated from each other by long arid stretches. When Richard Wagner—supreme composer, but very very dilettant philosopher—entered a philosophic pathway, he never knew whither the other end of the path was going to lead him. No more does Maeterlinck in "The Betrothal." And for prosing, prating Gurnemanz of "Parsifal" we have the Fairy Berylune in the Maeterlinck play, who spouts platitudes with all the complacency and weight of Dr. Frank Crane. When I remarked as above to Raul Tietjens, who was there the same evening, he only said: "Well, that shows what a smart chap Maeterlinck is. The unwashed, the Four Hundred, and the pseudo-Bohemians just gloat over bromides. I saw some of each there tonight, and if they can all be rallied to its support, there are enough in New York to make 'The Betrothal' the financial success of years!" Which lets you know at once what an awful cynic Paul is.

As a production it was superb, thanks to the good taste of Winthrop Ames and somebody's reckless expenditure of money. Scenery and costumes were lovelier than anything else I have seen on this side of the water and the company was up to a high grade of excellence. Reginald Sheffield had a hard part as Tytyl and did it well; Edith Wynne Mathison's exquisite voice and abilities were, alas, wasted in another platitudinous role; Sylvia Field as Joy was exquisite in the little she had to do; and the six maidens who all loved Tytyl—lucky devil!—were six other Joys to hear and see, especially when they danced. Which brings me at last to where I had it in mind to start—namely, with the music.

Maeterlinck has never seen his play performed, for this is the first production, in a splendid English translation made by Alexander Teixeira de Mattos from the original French; but when he does see it, I hope he will be big enough to realize that at least fifty per cent. of its effect is due to the truly wonderful music written for it by Eric Delamarter. You cannot call it "incidental music" for there's little incidental about it. In some scenes—the Fairy's ballroom, for instance, which climaxes the first act—there would be nothing without the music. It is without exception the best accompanying music for a play I have ever heard. There is a delicacy, an effectiveness and an appropriateness about it that one cannot imagine excelled. And at that, all its exquisite effects of light and shade are attained in a score planned for an orchestra of but twenty-two pieces. Multum in parvo. But how many of those effects would be lost were it not for the skilled hand of Theodore Spiering, who leads the orchestra! For the musician, it is a genuine pleasure to witness with what

cleverness he has balanced his little band of players, so that the effects of a complete symphonic orchestra are attained. He accomplishes wonders—another friend of mine, who sat where he could not count the orchestra, would not believe that there were less than forty to fifty men. All in all, "The Betrothal" would repay one visit were it provided only with the customary hack score of incidental music; but with the delightful symphonic web which Eric Delamarter has woven about its fancies and the master Spiering to emphasize all the shimmering beauties of those gossamer tones, one could go with joy a half a dozen times.

Speaking of small orchestras, I read in a French paper that Stravinsky is completing the score of a new work entitled "L'Histoire d'un Soldat." It appears to be a new kind of entertainment, destined to be "read, acted, and danced," and the idea is to make it so simple that a strolling band of players can present it for soldiers in the field upon a couple of boards laid across trestles. Stravinsky is scoring for only one violin, one contrabass, one clarinet, one bassoon, one cornet, one trombone and the battery, and it is understood that the gentleman who attends to the latter will be as busy as a cow's tail in June.

There are certain persons in New York, compelled two years ago to put up with the wilful idiosyncrasies of Nijinski during the visit of the Russian Ballet, who will fairly seethe with envy when they learn what is said to have happened to him in Spain. After he had been announced to appear in a performance at which the king of Spain was to be present, he is reported to have sent word to the management on the day before, that he would not dance unless a new contract at a considerably higher figure was signed with him. Then, while awaiting the answer of the management, he and Mrs. Nijinsky went out for an automobile ride. The answer overtook them very shortly in the form of a patrol wagon. They were arrested, taken out of their automobile and transported to the city prison, where they had to remain in a cell over night. In the morning Nijinsky was informed that he could remain in prison indefinitely until he could make up his mind to fulfill his contract. It only took him about ten minutes to do so—and he danced before the king that evening. Ernest Henkel, of the Metropolitan, by the way, was one of those "certain persons" who had to deal with Nijinsky while he was here. Ernest told me that Nijinsky called up on the long distance from Kalamazoo, Michigan, to say that the hotel had insulted him by serving bad eggs for breakfast—but perhaps Ernest exaggerated.

Friend Frank Warren of the World has broken into the lyric field once more, this time as the author of the words of a new waltz song called "Kentucky Dream." The last time he lyricized, it was as author of "Indianola." I remember remarking in this column that the name suggested a temperance drink, but there's nothing suggestive of temperance in the present title, "Kentucky Dream." I wanted him to wait until after July 1 next and then get it out as "Dream of Kentucky—a Reminiscence." But he said the public was just thirsting for it now, so there's one more good tune added to the long list of popular waltzes. A couple of years ago it was all exoticism—tangoes, maxixes and the like—but now "Waltzes go big" says old Dr. Publisher with his finger on the musical pulse.

BYRON HAGEL.

I SEE THAT

Isolde Menges and her accompanist, Eileen Beattie, have recovered from the "flu."

Anna Case recently filled concert engagements in Rochester, Syracuse, Ann Arbor and Detroit.

Marvin Maazel will give his second New York recital at Aeolian Hall, Friday evening, January 24.

Marie Rappold, soprano, will shortly leave New York in order to fill a number of concert engagements in Florida and the South.

Nina Morgana sang her favorite role of Gilda in a gala performance of "Rigoletto" given by the Haydn Male Chorus, of Utica, N. Y., on November 22.

Giovanni Martinelli, tenor of the Metropolitan Opera Company, is at Lakewood, N. J., recovering from an attack of influenza.

Thaddeus Wronski, who raised half a million dollars for the Polish cause and recruited thousands of men for the Polish army in France, has established himself in New York.

Irene Williams is singing Mana Zucca's "A Star of Gold." Reuben Davies has opened a studio in Carnegie Hall.

The Society of American Singers is planning to revive Gilbert and Sullivan's "The Gondoliers" during the first week in December.

Florence Easton and Maurice Dambois were the artists of the first Home Symphony Concert, on November 20.

Dr. Elsenheimer's concert at the Granberry Piano School raised \$250, which was sent to Mr. Granberry for distribution among the American boys in France.

Max Rosen says that "recording" is of inestimable value as a teacher.

Blanche Goode, head of the piano department of Smith College, has gone to France as a worker for the Red Cross.

Witmark has published a new song by Caro Romo, called "Ring Out, Sweet Bells of Peace."

The San Francisco Symphony will open its belated season on October 29.

Oakland's influenza ban will be lifted December 1. Fannie Dillon has composed a "Celebration of Victory."

A. Y. Cornell's artist-pupils are gaining prominence in the operatic and concert fields.

May Peterson delighted a responsive audience at the Harlem Philharmonic Society's initial concert of the season.

The mayor of Meriden, Conn., telegraphed Rosa Ponselle his congratulations upon her "wonderful operatic success."

Caruso, Namara and Giorni will be the artists of the third Biltmore Morning Musicales.

The New York American offers composers a chance to make \$5,000 for songs.

Walter Dantrosch told the Musicians' Club of his experiences in France.

Christie Langenhan is using a number of Witmark songs.

Maggie Teyte appeared as soloist with the Baltimore Symphony at the opening concert of its fourth season.

Campanini played another trump card when he presented Tamaki Miura in "Madame Butterfly" on November 19.

On November 23 Anna Fitzu was given her first opportunity to sing "Isabeau" in this part of the country and she achieved a tremendous success in the role with the Chicago Opera Association.

Walter Greene, a young baritone with "many items on the credit side of his vocal ledger" made his first New York appearance in concert at Aeolian Hall.

Ysaye captured Cincinnati as Albert entered Brussels.

Toscha Seidel's Philadelphia debut was a veritable triumph.

For the first time in many years Josef Hofmann gave a recital in Symphony Hall, Boston, on November 17.

Two master violinists—Jascha Heifetz and Richard Czerwonky—were the attractions in Chicago on November 17 and packed their respective halls.

Arthur M. Abell says that Holland has a far broader and more active and interesting musical life than any other of the neutral countries of Europe.

Conductor William Rogers Chapman and Mrs. Chapman, by sheer perseverance, were responsible for the Maine Music Festival being held this season. It had been postponed three times, but finally took place on November 18, 19, 20, 21, 22 and 23.

"The Magic of Your Eyes" is a fine teaching song.

Charles Wakefield Cadman's songs have been sung during the past few years in the war zone.

Margaret Romaine, a new American singer, made her debut as Musette in "Böhème" at the Metropolitan.

Galli-Curci broke attendance records in Cleveland.

Victoria Boshko played at the Plaza Musicales.

Paul Althouse's voice was called a "sheer tonal delight" in a Brooklyn paper's headline.

Caruso scored in a silent role, "My Cousin," the new film, at the Rivoli Theatre.

The Chicago Opera will not play in Boston this season.

Tom Dobson died on Monday, November 25, after a short illness.

John Prindle Scott's sacred song, "He Shall Give His Angels Charge," is being sung by many prominent church soloists.

Margaret Matzenauer created a sensation in Philadelphia with the Philadelphia Symphony.

Sascha Jacobinoff will give a recital at the Philadelphia Academy of Music on December 5, the proceeds to go to the National League for Women's Service.

Serge Prokofieff showed himself a pianist and composer who is "different."

Clara Clemens is the leader of a new movement to make Thanksgiving a day of great vocal rejoicing. J. V.

UNSOLICITED REMARKS ABOUT

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Program Making

As a people, we are grown insensible to the speaking and singing beauty of our language. We have listened so long to the foreigner within our midst, that unconsciously we have absorbed his views, forgetting that Shakespeare and Milton and Keats gave us words as divinely lovely in sound as in meaning. It has taken the war, with its searching, healing light of truth to reveal the fact that we have been systematically depreciating our greatest national asset in Americanism. Nowhere has this been more emphasized than in song and opera, not only by the slovenly English diction of our singers, but by the very quality of our translations. Towards the latter, we have taken a negligible attitude, regarding them as mere interpretations and receiving them in a spirit either of jest or of resignation. Failing to grasp their cultural significance, we attach little importance to their value. In fact, both publishers and public seem to share the fallacy that anyone can render a poem or libretto into adequate English, if he has a smattering of the original tongue and a good dictionary. And so we find our albums and scores full of wretched hack work, so lacking in grace that it is beyond the pale of literature, and so devoid of meaning that it distorts what it should illumine.

Yet as early as the sixteenth century, Joachim Du Bellay tells us that the test of a translation is that the reading of it will give us the same pleasures and sensations as the original; and Du Bellay himself, who was a guiding spirit of the Renaissance movement in France, gave us many translations, believing rightly that they would ennoble the French thought and enrich the French language of his day. But he was especially qualified for his task, being a poet, and as such, having imagination and the necessary sensitive to style and the precise meaning of words. However, if the arts are barometers of the times, the popular demand to hear song programs sung in English indicates that an American Renaissance is being borne along on the wings of patriotism. All we need is a Joachim du Bellay.

HENRIETTA STRAUS.

Music on My Shelves

After looking through some hundreds of Italian songs, I realize that we are not always mindful of the prophet within our midst, for I have found nothing lovelier in their way than songs of Gabriel Sibella. This man, who aroused our attention a few years ago with a new idiom, has come to stay, for he says things in a way that is quite different from any of his compatriots, and he says them with both grace and charm. I can think of nothing, for instance, in Italian literature just like his "Impressione" or "Con Gli Angioli" or "Sensazione Lunare"—three rarely lovely songs that seem to be a sort of connecting link between the sunny brilliance of the older school and the twilight atmosphere of the ultra modern. Even in his lighter and more joyous fancies, like his "Ballata" and "Villanella" and "Bimba, Bimbetta," one finds the same delicate, distinctive form. The "Ballata," by the way, is one of the best modern coloratura songs that I know, and the "Villanella" should be a welcome bit of gaiety for contraltos as well as sopranos. But Sibella, though unmistakably Italian, and at the same time, unmistakably himself in everything he writes, never seems to follow any precedents, and is always giving us a fresh proof of his fertile invention. This is strikingly true of his last compositions, which consist of four songs, and a one act scene for soprano and baritone called "Grand-mère Avait Raison." This last is a delightful costume sketch of the Louis Quinze period, with a sparkling libretto and music to correspond. Musically, however, the songs are more significant, especially two, "Madrigale" and "La Girometta." The former is built on a famous sixteenth century madrigal, and though treated in the churchly style of the period, is ingeniously suggestive of modern harmonies. The second has as its theme a merry, fascinating little Venetian folk tune, of the time of Francis the First. Tradition says that it was so loved and so popular in its day that everybody's ears were attuned to it. The last two songs, "Non Ho Parole" and "Pagina d'Album" are also lovely, and all are most vocal.

HENRIETTA STRAUS.

OBITUARY

DEATH OF MRS. POTTER-FRISSELL

The Musical Courier's Dresden Correspondent Passes Away in Switzerland—A Distinguished Piano Teacher and Lecturer

[The Musical Courier was surprised and shocked to receive news of the death of Mrs. Potter-Frissell, for many years its faithful and capable correspondent in Dresden. Mrs. Potter-Frissell died on August 18, 1918, at Basle, Switzerland, of pneumonia, and was buried there. Her health had suffered under the severe war restrictions imposed on all in Dresden and she had gone to Basle to recuperate on her physician's advice. As a piano teacher and lecturer on music she had won for herself a high position in the Saxon capital.—Editor's Note.]

Mrs. Potter-Frissell was the fourth daughter of the late Rev. Salmon Cornelius-Perry and Sarah Cruger Clark Perry, who in their late years were resident in Orange, Cal. Though an American by birth and antecedents, her native State being Massachusetts, from early life up to the time of her marriage her home was in Canada, and there the foundation of her musical career was laid. In fact, she was brought up in an atmosphere of books and music, her father being a clergyman and both parents having decided musical tastes and ability. Her education was on broad and generous lines, mainly received at the Temple Hill Seminary, Geneseo, N. Y.; at Claverack College, and at Smith College, Northampton, Mass., where she acquitted herself with great satisfaction to her teachers.

At an early age her musical talent was so pronounced her family were advised by one who was a master in music that there was a future before her musically. He urged a thorough musical education for her with this in view. Although this was not seriously taken up at the time, she was always under good teachers and had great ambitions as well as the love to excel. From the first her gift of interpreting music was very marked in her playing. There was always the mental grasp as well as the musical feeling. There was a verve about it, too, which always aroused her listeners to a great pitch of enthusiasm and admiration. While with her marriage other interests came in, there was ever the same devotion to her music and the ambition to push onward to a more thorough and larger knowledge and to greater excellence.

Before going abroad to study music under Leschetizky (spring of 1895), which was after the death of her husband, she was a pupil of the Virgil School and was also under Dr. William C. Carl for harmony and counterpoint. Coming from good old English and Knickerbocker stock, an ancestor on one side being one of the original charter members of the Society of the Cincinnati and one of the others the eminent Dominie Bogardus, of New Amsterdam (now New York), she inherited those traits of character and quality of personality which were distinctive of her life and work. There was ever a high aim before her, an indomitable tenacity of purpose, self reliance, enthusiasm and buoyancy of spirit, and untiring energy which seemed to sweep all obstacles and difficulties out of her path. There was also a combination of the imaginative and practical, which is unusual. With her gift for music there was her gift for languages. Latin, Greek, French, German and Italian all came to her as naturally as her own tongue. There was also her literary tastes and efforts, her possession, too, of a critical faculty in which were combined elements that made for a just and distinctive criticism. Not the least of her characteristics was a capacity for inspiring and imparting knowledge of her art, and bringing out in others their talent, often unsuspected by themselves.

As Mrs. Potter-Frissell was in private life until going abroad there are no incidents or experiences of public life to relate previous to this. Whatever advantages were hers in study, music, literature, travel and society before going abroad, it was all, one might say, preparatory. It is not too much to say that whatever she did was done with all the ardor of her soul and that she gave of her best.

Besides Leschetizky, Mrs. Potter-Frissell also studied in Paris under Moszkowski and another well known master for harmony and composition. She also worked with Emil Sauer, of Dresden, who presented her with one or two of his own compositions with his autograph. Just before the war Mrs. Potter-Frissell was appointed to an official position as teacher in one of the governmental music schools of Dresden. At the time of her death she was engaged on an important work on piano instruction, the first part of which was completed and the second nearly so.

James Farquhar Murray

James Farquhar Murray, the Scotch tenor, passed away at the Providence Hospital in Washington, D. C., Wednesday, October 16, after a short illness of influenza. He was serving the Government in the administrative section of the Motor Transport Division.

Mr. Murray was born in Aberdeen, Scotland, where he started his artistic singing at a tender age. Early in his twenties he went to London to study under Prof. Giovanni Clerici. He was with the Moody-Manners Opera Company for some time, also doing concert and graphophone work through England and Scotland. This was followed by a period of concerts in Canada, where he scored a great success.

At the opening of the war Mr. Murray was in Italy preparing to sail for the Antipodes with an operatic company; but this trip was cancelled, and he came to America, where he established a studio in Denver, Colorado, spending part of each year in New York. Mr. Murray became a favorite with Western audiences for his singing of the inimitable Scotch ballads. He gave of his talents freely to war benefits, staging many concerts for the Red Cross, particularly in Colorado. Later he entered government service and was assigned to duty in Washing-

ton, a short time after which he was the victim of a bad attack of ptomaine poisoning. Upon recovery, at the invitation of his physician, he spent a week at the former's beach home. Mr. Murray, being an expert swimmer was in the water almost all the time he was there. On the evening of his departure, in attempting to rescue a woman who had gone beyond her depth in the water, he was nearly drowned himself, and was very ill for several days following. In his run down physical condition, as a result of this accident, Mr. Murray was an easy victim for the influenza scourge, and passed away after about a week's illness.

Tom Dobson

Tom Dobson died at St. Luke's Hospital, New York, after a very short illness, on Monday, November 25, of pneumonia following influenza. He was known throughout the country for his unique recitals, in which he always played his own accompaniments. He was more an entertainer than a singer, his programs being made up mostly of what might be called character songs, children songs, etc. He had a real talent and his work was the delight of many audiences. As a composer he had produced a considerable number of songs which he used in his recitals, many of which have been published. Mr. Dobson was only twenty-eight years old. He was unmarried, and is survived by a mother and a sister. His home was in Portland, Ore., but he lived in New York most of the time.

Osceola A. Whitmore

Osceola A. Whitmore, at one time one of the world's most famous clarinetists, died Sunday, November 17, in Allston, Mass., at the age of 80 years. Mr. Whitmore had been associated with Gilmore's, Carter's, Sousa's and the Germania bands and the Boston Symphony Orchestra. He had been for twenty-seven years in charge of the orchestra at the Fabian House in the White Mountains, and was also well known as a teacher and maker of clarinets. Mr. Whitmore passed the greater part of his active life in Malden, was a member of the common council for three years and a member of many fraternal organizations. He is survived by two married daughters.

How "Heart of a Rose" Was Written

Stimulated by the editor of a magazine, who suggested a drawing for Marian Gillespie's charming verses, "When You Look in The Heart of a Rose," Florence Methven, well known as a maker of sketches and water colors, as well as a composer of songs, saw the hidden beauties of the lyric as a melody ballad, and was at once fired by the lines, so simply sentimental:

Dear little rose, with your heart of gold,
Dear little rose, may your petals fold,
My secret sweet, I will trust you to keep,
Deep in your heart 'twill repose.

Then Miss Methven composed what is considered by its hearers to be a sweet, singable melody with delicate harmonies, and is looked upon by song selling experts as a sure success.

Capt. Bruce Bairnsfather, the famous English cartoonist and soldier, creator of those droll characters, Ole Bill, Bert and Alf, during his recent visit here was the guest of honor at a dinner where Miss Methven played and sang her song. He was greatly impressed with its charm, and had it interpolated in his war play, "The Better Ole," which is drawing crowded houses at the Cort Theatre, under the direction of Mr. and Mrs. Coburn.

Lark Taylor, with a splendid baritone voice and unusually effective diction, delights audiences with this melody ballad, and, as the New York Globe says: "One of the many things to add to an already crowded evening of delights is Mr. Taylor's singing of 'Heart of a Rose.'"

Favorite Scott Sacred Song

John Prindle Scott's sacred song, "He Shall Give His Angels Charge," is being frequently used by church soloists. Rita Taylor, a soprano of Kansas City, Mo., writes as follows: "I used your 'He Shall Give His Angels Charge' at the Christian Science Church, and I can't begin to tell you how many people remarked about it. They were most enthusiastic and thought it far above all other settings that I have used."

Mary Marshall Cobb recently wrote to the composer regarding this song, which she sang at Nantucket, Mass.: "I want to tell you how your song went last Sunday, here at the Congregational Church. It is splendid and was mighty well received. After service, hosts of people asked about it in particular, not just the usual compliments to the singer. 'The Likes o' Him' is fine, and just fits in a program that must have a tinge of the Irish in it. That and 'The Wind's in the South' are on my programs."

Edith Werden, soprano, sang "He Shall Give His Angels" in Norwich, N. Y., recently.

Leo Ornstein's Activities

Leo Ornstein, who has entirely recovered from the nervous breakdown from which he suffered recently, during the last week played recitals with ever increasing success at Montreal, Rochester, N. Y., St. Louis, Chicago (a private musicale) and Milwaukee. He will return to New York to play next Sunday afternoon at the New York Hippodrome, for which date a \$6,000 house has been sold by the committee who have engaged him. Monday, December 2, Mr. Ornstein will appear at Johnstown, Pa., under the management of H. W. Scherer. On Saturday afternoon, December 7, at Aeolian Hall, in this city, he will give his second recital, postponed from November 16. At Philadelphia, on Thursday, December 12, Ornstein will be at the piano at the Little Theatre, under Arthur Judson's management, when Greta Tordaple will sing a group of his songs. That same evening Mr. Ornstein will leave for the Middle West to play recitals at Akron, Ohio; Canton, Ohio, and Keokuk, Iowa.

Margaret Jamieson in Recital with Thibaud

Walter Anderson has booked Margaret Jamieson, pianist, to appear at New London, Conn., on February 18, 1919, in a joint recital with the eminent French violinist, Jacques Thibaud.

WHAT THE JURY THINKS

"La Forza del Destino," November 15

Tribune
It is possible to discover an occasional, and distant approach to "Aida."

Times
Conductor Papi was admirable.

Mail
It is a delightful opera.

Herald
It might almost be called a sketch book for "Aida." The orchestration is often clearly suggestive of the coming composer of "Aida."

Journal
Papi's conducting was not notable.

Tribune
It is spontaneous or nothing; its effects are all the result of calculation and striving. They are forcibly dragged in.

"Aida," November 13

Evening Sun
With Queenie Smith as the solo dancer the ballets were effective and fitting links in the decorative surface.

Evening World
At times Crimi's voice was of true Caruso quality.

Journal
Crimi made "Celeste Aida" a thing of full voice throughout—full and overfull.

Herald
I liked Morazzoni's reading of the score (which was climactic without being oppressive); very much, indeed.

World
It is some time since finer natural vocal material has been heard in a tenor voice. (Crimi.)

Tribune
A refreshment to the ear, a delight to the lovers of good vocalization in all its aspects, the most gratifying demonstration of art which the evening afforded, came from the singing of Miss Sundelius in the small but far from insignificant part of the priestess.

"Daughter of the Regiment," November 14

Herald
As an encore, Hempel sang "Keep the Home Fires Burning."

World
Mme. Hempel, in a notably jubilant mood, on one occasion lapsed from the Italian text into "Gee whiz, fellow! What are you doing?"

World
(See above.)

Evening Post
Her virtuosity with the snare drum was fully equal to that of Caruso with the bass drum in "Pagliacci."

Evening Post
Hempel was at her very best.

Sun
Mme. Hempel's idea of Americanization included the introduction of local slang in the dialogue and singing a popular song. Vaudeville is out of place at the Metropolitan, no matter how much the unthinking applaud it.

New York Symphony Concert, November 14

Sun
Edgar Stillman Kelly's "California Idyl" proved to be a very pretty and grateful song for any soprano with facility, a good range and taste. Miss Garrison sang it very well, indeed.

Evening Post
Kelly's evident mastery of the vocal idiom came as a pleasant surprise. It was quite worthy of being associated with Mozart's "Mia Speranza Adorata," which preceded it, being richly melodious and adorned with *fortissimo* as facile and effective as that great Austrian's.

Society of Friends of Music, November 17

World
Sophie Braslau sang "The Full Moon Rises Over the Height" with beautiful simplicity of style.

Tribune
The "Rosamunde" (Schubert) music was performed under Bodanzky with exquisite finish and in lovely devotion.

World
The orchestra played with a purity of tone and a refinement of style which scarcely could have been improved.

World
The second entr'acte music was singularly lovely in its placidity, the singing quality of the strings and the atmosphere of calm majesty.

Elsenheimer's Concert a Big Success

The concert which Dr. Elsenheimer arranged under the auspices of the Granberry Piano School on Monday evening, November 11, proved a big success. After deducting all expenses, the neat sum of \$250 remained, which was sent to Mr. Granberry in France for distribution among our boys, the heroes who so valiantly fought to bring the war to a successful end.

It is also a tribute to Mr. Granberry, whose interests were zealously guarded by his faithful secretary, Mrs. M. C. Caire, and by all the members of the faculty.

NEW YORK CITY CONCERTS OF THE PAST WEEK

MONDAY, NOVEMBER 18

Aurore La Croix, Pianist

Aurore la Croix, the young pianist from Boston, who attracted such favorable attention at her first New York recital, gave a second one at Aeolian Hall, Monday afternoon, November 18, playing the first partita of Bach; Beethoven's "Apassionata," the Chopin F minor ballade, fantasie impromptu, a mazurka and three preludes; Venice nocturne (Lendvai), "Jardin sous la Pluie" (Debussy), and theme and variations (Royce).

Miss la Croix is not only good to look upon as she sits at the piano, but good to hear when she plays it. She is a most distinct personality at the instrument, in the way that Ethel Leginska, Guiomar Novaes and Winifred Byrd are personalities. There is perhaps a trifling excess of the exaggeration of youth in some of her readings, but whether or not, one always agrees with them. They are, in any case, interesting, and in form, with musical intelligence. The Bach partita was particularly well done. The pianist was at her best in the Chopin group and also throughout the Debussy "Jardin sous la Pluie" with special beauty. A large audience greeted her and was enthusiastic in its applause throughout the afternoon.

Helen Jeffrey, Violinist

Helen Jeffrey, a young American violinist of prepossessing appearance, gave a recital at Aeolian Hall, New York, on Monday evening, November 18, before an unusually large and demonstrative audience. The young artist possesses much talent and an abundance of temperament. She showed signs of nervousness at the beginning, but overcame this as the concert progressed.

Two unpleasant occurrences interrupted her performance. In the middle of Bach's chaconne the E string broke, and during the last movement of d'Ambrosio's concerto the tail piece of her violin came off. Undaunted by these annoyances, Miss Jeffrey finished the two works on another violin, and also rendered the balance of her program, as well as three encores, greatly to the satisfaction of her many friends and admirers. Her program included a Handel sonata, the Bach chaconne, a d'Ambrosio concerto, and short pieces by Rachmaninoff, Godowsky, and Samuel Gardner. Francis Moore ably accompanied the concert giver.

TUESDAY, NOVEMBER 19

Tollefsen Trio

Carl H. Tollefsen, violinist, Mme. Schnabel-Tollefsen, pianist, and Michael Penha, cellist, forming the Tollefsen Trio, gave an evening of chamber music, under the auspices of the American-Scandinavian Society, at Aeolian Hall, New York, November 19. The very full auditorium, and the warm interest manifested by an audience which followed every number closely, was highest compliment to the standing and playing of the trio. The skilled hand of the composer-musician was seen in the opening trio, op. 53, by Lange-Müller, the pleasing final movement giving it distinction. Sjögren's sonata for piano and violin in E minor followed, and this highly original work brought the Tollefsen couple sincere appreciation. The second movement catches and retains attention at once, but requires large technical ability; the performers surmounted all difficulties with facility. Grieg's little played ballad in G minor for piano, a series of variations on a Norwegian theme, brought out the ingratiating qualities of Mme. Tollefsen's art, including clean cut technic and warm temperament. The performance was such that long continued applause followed, and after recalls, the fair pianist contributed a solo, Olsen's "Butterflies." Cellist Penha played short pieces by Sinding, Halvorsen and Børresen, of which the Sinding "Ritornello" pleased especially. An encore followed. Gade's familiar "Novelletten" closed the program, the suave melody and understandable music appealing to all hearers.

Humanitarian Cult; Alma Clayburgh

Alma Clayburgh, soprano, and Gertrude Gerber, violinist, were the soloists at the Humanitarian Cult's meeting on Tuesday evening, November 19. Miss Clayburgh sang the "Air de Salome," Massenet, and three songs, "My Lovely Celia" (Old English), "The Americans Come" (Fay Foster), and "Agnus Dei" (Bizet), to organ accompaniment. She was in good voice and was well received, as was Miss Gerber, who played Lalo's andante from the concerto, "Gondoliera," Ries, and "Hebräisches Lied und Tanz," Zimbalist.

As most of the evening was taken up with an address on "Reconstruction in Education" by Dr. Philander Claxton, the United States Commissioner of Education, and a good part of the remainder by another address by Mischa Appellbaum, no further comment is necessary.

WEDNESDAY, NOVEMBER 20

First Home Symphony Concert

The first Home Symphony Concert of the season of 1918-19, under the auspices of the Evening Mail, was auspiciously opened on Wednesday evening, November 20, at Carnegie Hall, New York, with the Philharmonic Orchestra, Josef Stransky, conductor; Florence Easton, soprano, and Maurice Dambois, cello. All the orchestral numbers were well known and popular works comprising Tchaikovsky's fourth symphony; ballet music, "Sylvia," Delibes, and Liszt's second Hungarian rhapsody.

It is needless to go into detail regarding the production of these compositions which have been often been commented upon. Suffice it to say that Mr. Stransky and his orchestra rendered these works with all the fire and inspiration they demand.

Florence Easton was admired for her artistic singing of an aria from "Cavalleria Rusticana." Despite the innumerable recalls and demands by the delighted audience for added numbers, the "no encore" rule prevailed, which prevented the artist from complying.

Maurice Dambois, the Belgian cello virtuoso, was heard in Boellmann's "Symphonic Variations." His sweet, pure and sympathetic tone, as well as his facile technic, made a deep and lasting impression. His work was enthusiastically applauded.

THURSDAY, NOVEMBER 21

Cornelius van Vliet, Cellist

Cornelius Van Vliet did not require more than the first two movements of the Valentini sonata, which opened his program at Aeolian Hall on Thursday evening, November 21, to prove himself a cellist of the very first rank. One assumes technique as a *sine qua non* nowadays, and Mr. Van Vliet had it in full measure, but it was the musicianship of his playing which was particularly noticeable. His tone is most agreeable in quality and even in the loudest passages, as on the lower strings it never becomes rough. His bowing is not only effective, but the elegance and ease of it is a pleasure to the eye. His musicianship was apparent before he had played a note from the careful balanced and the unhackneyed selection and arrangement of his program, which after the sonata included seven variations and a theme from Mozart's "Magic Flute," by Beethoven; the Gouvy "Decameron" suite, played for the first time in New York; Tchaikovsky's two carnival scenes by Charles Kamp, and a tarantella by W. Jeral. The latter of which afforded Mr. Van Vliet special opportunity to display his technical brilliance. The "Decameron" suite proved to be of great interest. The music was varied and picturesque. All its dramatic qualities were emphasized to the full by the player. The carnival scenes by Kamp—also played for the first time in New York—turned out to be graceful music most gracefully performed. In fact, Mr. Van Vliet showed himself to be an interpreter par excellence of whatever style he undertook. Joseph Adler at the piano was a sympathetic and accomplished accompanist. There was a very large audience which was hearty in applause and Mr. Van Vliet has every reason to be thoroughly satisfied with his first New York recital.

Philharmonic Society: Vidas, Soloist

Interest in the Thursday evening concert of the Philharmonic Society, Josef Stransky, conductor, centered in the first appearance in America with orchestra of Raoul Vidas, the young Rumanian-French violinist who made his American debut at Carnegie Hall on November 10 with signal success. He gave the third Saint-Saëns concerto, and confirmed by his fine playing the excellent impression of his debut. There is ample technical equipment, and, what is much more important, a splendid musical feeling which enabled him to breathe life into the decidedly feeble musical structure of Saint-Saëns. His tone is one of great beauty. The orchestral part of the score would have benefited from more rehearsal. It was decidedly ragged in spots. The concert opened with the "Magic Flute" overture, followed by the Beethoven fifth, played in honor of the late Richard Arnold, for forty years an active member of the Philharmonic Society and its orchestra, and also included the familiar Rakoczy march in the Berlioz version and an early and tame Sibelius suite, "King Kristian," which had considerable charm if little importance. The orchestra played with its wonted skill throughout these numbers, as ever capably directed by Mr. Stransky.

Walter Greene, Baritone

A young baritone with many items on the credit side of his vocal ledger is Walter Greene, who made his first New York appearance in Aeolian Hall on Thursday afternoon, November 21.

Mr. Greene's voice might be called by some a basso, as its range is of wide compass and exceedingly mellow and rich in its lower and middle tones. As for his upper ones, after he had once overcome his nervousness during the first number or two, they were more certain and free. Mr. Greene's diction and phrasing were excellent and his breath control most commendable. As an interpreter, one must add that he ranks very high. On the whole the newcomer gave much pleasure to his large audience and he should be heard here more frequently in concert.

His program included numbers by Gluck, Falconier, Bottigari, Mozart, Buononcini, Arthur Somerville, Charpentier, Fontenailles, Georges, Austin and Nook.

FRIDAY, NOVEMBER 22

John Powell, Pianist

John Powell gave a piano recital in Carnegie Hall, New York, on Friday evening, November 22, playing a program of so called dance music. No one could have danced to any of this music, of course, though all of it was written in forms of dances, obsolete or still surviving. John Powell is unquestionably one of the great pianists of the day. Some of his admirers call him the greatest American pianist. No pianist, American or foreign, is greatest in every style, however, and it is sufficient to say that John Powell has an immense technic, a remarkably full and singing tone, plenty of temperament, and an engaging manner. His recital began with the second of Bach's larger suites, known as the English suites. It was admirably played in a modern and romantic way which made it more interesting to a modern audience than a more strictly formal style of interpretation would have been.

Then followed a hysterical horror. A very excellent and wonderful pianist, Busoni, took a very excellent and wonderful violin chaconne by Bach and made something of it which was certainly wonderful but by no means excellent. Part of the new fangled dance was as lush and sentimental as an ancient spinster under the influence of alcohol, and part of it was as dumbfounding as an archbishop doing a skirt dance. Why Busoni should have laid his paraphrasing hands on the prophet Bach, and why John Powell should have laid his virtuoso hands on Busoni's sublimated Bach, are two distinct mysteries. But in matters of art the final judge is taste. John Powell must have noticed that the taste of his hearers was not excited to any great

extent by the brilliant, long, unBachlike difficulties heaped upon the violin chaconne.

The three waltzes by Beethoven were sometimes known as German dances in pre-war days. At present it is of course advisable to call a spade a shovel or a garden implement. No amount of renaming will make Beethoven's German waltzes any different from what they were. John Powell made them musically graceful and attractive, though he modified so much that the dance became a reverie or rhapsody at times. The old dances are well worth an occasional hearing, especially when a John Powell puts the generous tone of a Steinway into them. Chopin contributed a bolero, three mazurkas, a waltz and the F sharp minor polonaise. Liszt supplied his "Dance of the Gnomes" and "Tarantella." In all this modern piano music John Powell is very much at home. He has the fingers and the temperament for everything that has poetry and passion, tenderness and brilliancy.

Salzedo Harp Ensemble

On Friday evening, November 22, the Salzedo Harp Ensemble, assisted by Povla Frijs, Danish soprano, gave a concert at Aeolian Hall for the benefit of the Duryea War Relief. The audience was a large one and much interest centered in the program.

The first group rendered by the ensemble was an Italian one including works by Martini (1706-1784), Marcello (1684-1739) and Scarlatti (1683-1757).

There were also old French selections, "Musette de Choisy," Couperin; "Le Caquet," Dandrien; "Ninette à la Cour," Saint-Amans. In direct contrast came a Debussy group which included "La fille aux cheveux de lin," "La Danse de Puck" and "La Cathédrale engloutie."

The work done by the ensemble under Mr. Salzedo's direction was very commendable. There was excellent balance and a variety of color in the interpretations. The young women—six in all—presented a pleasing picture in their delicately tinted frocks, and they received much applause.

Considerable interest was centered in the two groups of songs sung by Mme. Frijs. The first contained seven popular folksongs of low Brittany of the twelfth century, arranged by L. A. Bourgault-Ducoudray, and five Scandinavian songs. Several of the numbers had to be repeated, so much pleasure did they give. Mme. Frijs is an artist of the first rank. Her voice is of lovely quality, and she uses it with noticeable effect. Clear diction and intelligent interpretations were added features of the singer's work.

Biltmore Musicale

Frances Alda, soprano of the Metropolitan Opera Company; Guido Ciccolini, tenor of the Chicago Opera Association, and Toscha Seidel, the violinist, were the artists at the Friday Morning Musicale of November 22. The audience was a large one, but apparently too blasé or lazy to applaud the splendid and artistic work of the performers. On the other hand, the latter are too well established to notice such unimportant indifference. In a word, it was a kid glove audience.

Mr. Ciccolini opened the program with the aria "Che Gelida Manina," from "La Bohème," and disclosed a voice of excellent quality, singing most effectively. He is of agreeable stage presence, and whatever he sings seems to be appreciated. In the Debussy romanza he was most happy, yet "La Rene," from "Manon," Massenet, was, perhaps, the most successful. Into this he brought lovely feeling, and as an encore gave the famous tenor aria from "Pagliacci."

Toscha Seidel charmed his hearers with his exquisite renditions. His fine, big, luscious tone and admirable technique were in marked evidence. In the Chopin-Auer nocturne and the Dittersdorf-Kreisler scherzo he gave exceeding pleasure. Kreisler's "La Chasse" was also exquisitely given. His other numbers were a Hebrew lullaby by Achron and Sarasate's "Gypsy Airs." He was well received and gave several encores.

Mme. Alda was in good voice, her upper register tones ringing out with clarity and sweetness. It is only necessary to add that Mme. Alda is an artist in every meaning of the word. Her singing might easily be taken to refute the foolish statement that "the morning is a bad time for singers to be in good voice."

Her numbers included works by Philidor, Jarnevelt, Fourdrain, Massenet, Rogers, Aylward, Speaks and Verdi. Erin Ballard was Mme. Alda's accompanist, playing without notes.

Betsy Lane Shepherd, Soprano

A singer of decided ability is Betsy Lane Shepherd, the soprano, whose recital at Aeolian Hall, New York, November 22, won her many hearty plaudits and numerous recalls and encores. She sings with definite purpose, for one thing, that purpose being to translate the true poetic sentiment into vocal utterance, making that utterance so distinct that it is a pleasure to hear her. Few singers have such pure French at their command, and it was delightful to hear "The Fairies," for instance, with crisply clean articulation, allied with beautiful tones. This song had to be repeated, as was also a Russian folksong, "O'er the Lonely Mountain." In the latter she struck the note of sadness, sincere expression giving the melancholy music reality. This group of folksongs, closing the program of seventeen numbers, brought her long continued applause, ending in an encore, and yet another. Miss Shepherd was in good voice, looked radiant, and received beautiful flowers. Rodney Saylor played very sympathetic accompaniments, and the audience was of good size.

SATURDAY, NOVEMBER 23

Josef Hofmann, Pianist

Making fewer appearances in New York than other renowned pianists, Josef Hofmann's recitals always are occasions that interest the keyboard clientele in marked degree. That is not the only reason, however, why they flock to Carnegie Hall in such numbers as were on hand last Saturday afternoon, November 23, when Hofmann

gave his concert there. He has established himself as one of the players who possesses individual art and always may be relied upon to furnish through his performances food for thought, discussion, and deep musical enjoyment. Basically a conservative in the matter of preserving dignity in everything that surrounds his public appearances, nevertheless Hofmann's gifts are of such an unusual nature that he appears always to be skirting the edges of legitimate sensationalism.

First of all, he commands authoritative musical knowledge and a catholic and cultivated general intellect. Firm mental grasp and fine balance are felt in everything he does. He is a stickler for fundamental traditions, but his independent thought sends him out in new directions here and there, without violence to the artistic scheme as it is revered and maintained its most representative devotees. Hofmann is master of a stupendous technique, but he disdains to put it in the foreground as his chief claim to supremacy. His tone is voluminous and adjustable to all the dynamic gradations, but he refuses to allow it to become sugary or merely sensuous. Emotionally Hofmann is close to his music at all times, but he will not emphasize his feelings through exaggerations of motions and bodily postures, or through nuances that make for melodramatics and super sentimentality. To those, therefore, who know how to value such a player and personality as Josef Hofmann he stands out as one of the true kings of the keyboard.

In the Handel D minor variations, two Scarlatti pieces and Beethoven's sonata, op. 101, Hofmann's readings so-laced the soul with their clarity, sweetness, and sane thought and feeling. Chopin, represented by the F sharp minor polonaise, two nocturnes, the A flat valse and B flat minor scherzo, revealed himself in his most attractive form, and this was done by the player without tearing passion to tatters. Concentrated temperament, however, was felt in every phase of his Chopin readings.

Stojowski's "Orientele," as done by Hofmann, is a mighty piece of composition, in the vein of Balakireff's "Islamey," but more meaty and musically imaginative. Rubinstein's "Melody" (in F) was sounded with rich, heart searching tone. Moszkowski's "La Jongleuse," a rippling cascade of pretty tune and phenomenal staccato touch, had to be repeated. Liszt's twelfth rhapsody, a shower of brilliancy, glorified the close of the program. Hofmann was recalled again and again and added as encores two Rachmaninoff preludes, Mendelssohn's "Spring Song," etc.

Helen Desmond Piano Recital

Helen Desmond, a young American pianist, who was heard in the metropolis last year, gave a recital at Aeolian Hall, New York, on Saturday evening, November 23, on which occasion she strengthened the fine impression previously made. The young lady again disclosed marked talent. She played a program comprising the Bach-Busoni toccata and numbers by Liszt, Chopin, Dirk Schäfer, Oldberg, Grovlez, Albeniz, Godowsky, and Grossmayer. Her work gives every promise of a brilliant future. A small and friendly audience applauded the young artist.

SUNDAY, NOVEMBER 24

Philharmonic; Harold Bauer, Soloist

Conductor Stransky was in his happiest vein when he faced the very large audience at Carnegie Hall last Sunday, and his leading revealed a great wealth of spirit and feeling in consequence. The Dvorak "Carneval" overture was a welcome and ingratiating revival on Mr. Stransky's part. He did a graceful thing, too, in letting us hear again the refined and stimulative MacDowell scores of "Hamlet" and "Ophelia." Rimsky-Korsakoff's "Schéhérazade" was another appealing number, clamorously received. The orchestra played with marked brilliancy of execution and radiance of tone.

Harold Bauer gave a superbly exhilarating reading of the Liszt E flat piano concerto. The technique of this truly great artist had sparkle and resiliency, but it was placed in the service of musical presentation and therefore it never obtruded itself. Bauer penetrated the inner spirit of Liszt and did not show him as a keyboard charmer trying merely to please and astonish his listeners. The delicate sentiment, the polish of style, and the incisive humor of Liszt are illustrated strikingly in the E flat concerto and nothing of those qualities was missed by Bauer. He is a pianist who satisfies the soul and the mind in equal measure. His own musical grasp seems to be all embracing, for whether he plays a pre-Beethoven morceau, or reads one of that giant's sonatas, or projects Schumann, Chopin, or the ultra-moderns, Bauer always is the fully understanding and resourceful interpreter, cognizant of all schools and possessor of a perfect mechanism and a tone of marvelous range and plangency. He was received with thunders of delight by the audience.

Francis Rogers, Baritone

Francis Rogers, the American baritone, who recently returned from France, where he gave 113 concerts for our boys at the front, gave his first recital of the season at Aeolian Hall, New York, on Sunday afternoon, November 24, before an unusually large and fashionable audience.

Mr. Rogers, whose splendid art has won warm recognition everywhere, was at his best. His interpretative abilities are incomparable. His insight into the inner meanings of the songs he renders invariably moves his audience and creates remarkable enthusiasm; in short, he is an artist whose sincerity carries with it a magic spell.

His program contained two groups, the first Italian and French and the second English songs. In the first group his admirable singing of Sarti's "Lungi dal caro Bene," Sacchini's "Elle m'a prodigue" and the eighteenth century "Pastorale" was warmly applauded. The "Pastorale," as well as Debussy's "Mandoline," which was also contained in the first group, were redemanded.

The second group, exclusively English songs, won the admiration of the delighted audience. The outstanding feature of this group was Keith Elliott's "Spring's a Lovable Ladye," an unusually beautiful song, which he rendered with exquisite charm.

Isidore Luckstone contributed sympathetic accompaniments, playing all from memory. "Where Be Ye Going?" was repeated.

OLD FAVORITES IN SECOND METROPOLITAN WEEK

Alda Charms Afresh in "Marouf"—Crimi a Good Cavaradossi—May Peterson's Delightful Micaela—Hempel, Didur, Scotti and Caruso Sensational Quartet in "L'Elisir"—Muzio's Exquisite Art in "Le Prophete"—Montesanto's Debut

"Tosca," November 18

The second Metropolitan week opened with "Tosca," with Geraldine Farrar and Antonio Scotti in their familiar roles. Principal interest was centered in the first appearance of Giulio Crimi, the new tenor, as Cavaradossi. Mr. Crimi showed little of the nervousness which was apparent in his debut in "Aida" the previous week. He was in fine voice and sang beautifully. The only objection that could in any way be made to his work was that, occasionally in his anxiety to underscore vocal or dramatic effects, he was apt to exaggerate them so much that they overstepped the bounds. This is a failing which Mr. Crimi will rapidly overcome as he adjusts himself to conditions at the Metropolitan.

There is no actress on the stage today who gives a better portrayal of Floria Tosca than Miss Farrar. It is only too bad that her vocal work, as it is at present, does not even approach the level of her acting. Mr. Scotti is beyond criticism as Scarpia as far as acting goes, and Monday he was in unusually good vocal form.

Moranoni conducted with energy and vitality. Another orchestral rehearsal would have enabled him to correct many little disagreements between the stage and orchestra. The smaller roles were effectively handled by Giulio Rossi, Pompilio Malatesta, Giordano, Paltrinieri, Louis d'Angelo, Mario Laurenti and Cecil Arden.

"L'Elisir d'Amore," November 20

"L'Elisir d'Amore," with Frieda Hempel, Lenora Sparkes, Enrico Caruso, Antonio Scotti and Adamo Didur in the cast, was the opera presented, under the baton of Gennaro Papi, on Wednesday evening, November 20. Incidentally, it was the second Donizetti work to be performed in a little over one week.

In witnessing this performance one instantly realized that Mr. Gatti-Casazza could not have improved upon the cast had he tried. Miss Hempel as Adina was as ever delightful. She was in especially fine vocal form and rendered her lines with captivating grace and spirit. Her acting was as spirited as her singing, and she was received with vigorous applause after every demonstration of her birdlike trills and runs.

Mr. Scotti as Belcore was most admirable. Mr. Didur as the quack doctor was one of the amusing figures of the opera. He handled his role capably, and seldom has he been in better voice. Lastly, but not least, came the incomparable Caruso in the well suited part of the lovesick rustic, with his funny antics, his excruciatingly funny grimaces and his magnificent voice. Caruso began in splendid vocal form, and when he had finished the famous aria of the last act he received an ovation which lasted for several minutes. There were calls for a repetition, and even after Miss Hempel and Caruso had continued their singing the plaudits kept up. Finally it was the former's perfect high notes that quieted the audience and made them realize the hopelessness of hearing the tenor's aria again.

Miss Sparkes was a valuable asset to the performance, and Papi led his men with keen insight and read the charming score with skill and dash.

"Carmen," November 21

Bizet's imperishable opera did not have one of its most distinguished performances last week, due chiefly to the fact that Geraldine Farrar was not in good voice and her tones sounded hollow and unsteady. Her acting, however, had passion and picturesqueness to recommend it. Giulio Crimi, the tenor, was overworked during his first fortnight at the Metropolitan, owing to Martinelli's illness, and as a result the newcomer did not reveal in "Carmen" all the brightness and ring of tone which were apparent in his "Tosca" a few evenings before. Nevertheless he gave a splendid account of himself as Don Jose, and the "Flower Song" was applauded to the echo. Historically he made the finale of the third act an exciting piece of dramatics.

May Peterson, charming to gaze upon as Micaela, sang delightfully. Her sweet voice, clear and true in all the registers, is typically lyrical, and she phrased and modulated with confidence and skill. Especially her high tones commanded admiration and won plaudits. Robert Couzinou, the Escamillo, made a stalwart appearance. His singing had suavity and refined tonal production as its chief characteristics. His delivery of the "Toreador" song was neither better nor worse than that of other good baritones. Lenora Sparkes and Sophie Braslau, well known, respectively, as Frasquita and Mercedes, held up their parts with spirit and mellifluousness. Paolo Ananian, the Dancaire, and Angelo Boda, the Remendado, were acceptable. Andres de Segura, graceful and polished, makes the role of Zuniga, a bit of distinctive cameo interpretation. Mario Laurenti was Morales. Pierre Monteux caused the score to reflect all its sparkle and beauty and his alert baton kept the ensemble up to a high degree of effectiveness.

"Marouf," Friday, November 22

Frances Alda was an enchanting and beautiful picture in the role of the princess in Rabaud's "Marouf," in which

she made her debut for the season on Friday evening, November 22. She has improved wonderfully in her powers of characterization, bringing out details of utmost delicacy, and looking, as she always does, youthful and graceful. Her figure and sweet personality seem especially suited to this role, which, with all its musical difficulties, unusual intervals, curious entrances, etc., she overcame with the ease possible only to one of her intellectual and vocal attainments. She received tremendous applause. Giuseppe de Luca in the title role was simply fine; an impressive Sultan was Leon Rother. Kathleen Howard sang and acted the small part of Fatimah well, and Segura, Chalmers and the others (in the original cast) ably filled their parts. The peculiar Arabic intervals of the musical scale, and the originality pervading the score, again held attention. Magnificent costumes and gorgeous colors were shown throughout, and the ballet especially deserves sincere compliments. It was all a beautiful spectacle of Oriental life, fascinating in the extreme. Monteux was an excellent chef d'orchestre.

"Le Prophete," Saturday, November 23 (Afternoon)

An audience of enormous size attended the first performance for the season 1918-19 of Meyerbeer's "Le Prophete," the main attraction being Caruso, who appeared in the title role. Detailed accounts of his portrayal of this part have been chronicled in the columns of the MUSICAL COURIER before, but never before has the present writer heard Caruso in such excellent voice. Claudia Muzio was also in unusually fine voice, and rendered the role of Bertha with distinction. The character offers her excellent opportunities to disclose her musical and dramatic powers. Louise Homer, who took the part of "Fides," gave only a fair rendition of this part, perhaps due to the fact that this was her first appearance in this role.

The voices of Rafael Diaz, Carl Schlegel and José Mardones (who appeared as the Anabaptists), blended beautifully. Leon Rother gave a good rendition of Count Oberthal. The other artists were: Paolo Ananian, Albert Reiss, Pompilio Malatesta, Mario Laurenti, Pietro Audisio, Mary Mellish, Cecil Arden, Marie Tiffany and Veni Warwick.

Rosina Galli, Giuseppe Bonfiglio and corps de ballet were admired in the divertissement, receiving special applause. Arthur Bodanzky conducted, and again proved his exceptional musicianship.

"La Traviata," Brooklyn, November 23

The Metropolitan forgot itself and went to Brooklyn on a Saturday instead of a Tuesday to give a performance of "La Traviata." The familiar cast was made up of Frieda Hempel, as Violetta, ably seconded by Fernando Carpi, as Alfredo, the newcomer being Luigi Montesanto, baritone, who made his debut with the company, though not his first in America, for he sang on the Pacific Coast with the old Lombardi Company some ten years or so ago. Montesanto proved to be the possessor of an agreeable voice and he sang and acted well. He promises to be a worthy companion to Scotti, Amato and de Luca, and is without doubt a thoroughly capable baritone who will do good service in the company. Both Miss Hempel and Carpi were at their best, and Moranoni put fresh life into the old score. The smaller roles were capably handled by Minnie Egner, Marie Mattfeld, Angelo Bada, Vincenzo Reschiglian, Louis D'Angelo and Giulio Rossi.

Sunday Evening Concert, November 24

The first Sunday night concert of the season had Max Rosen for guest soloist and Florence Easton, soprano, Sophie Braslau, contralto, and Morgan Kingston, tenor, from the company. Richard Hageman directed the orchestral part of the program, which had Sibelius' "Finlandia" and the "Suite Roma," Bizet. It was a pleasure to hear Mr. Hageman once more at the head of this orchestra, which, under his magnificent baton, is in the habit of displaying unexpected symphonic possibilities; also as a conductor of accompaniments there is no leader in New York who can equal Mr. Hageman, as he proved with the vocal numbers and in the orchestral part of the Saint-Saëns violin concerto, beautifully played by Rosen. The vocalists were all in excellent form and gave much pleasure to the large audience present.

Florence Easton sang the aria from Debussy's "Prodigal Son," and as an encore scored another tremendous hit with "Keep the Home Fires Burning."

Morgan Kingston gave the familiar aria "Ridi Pagliacci." Sophie Braslau sang first a number from Massenet's "Mary Magdalene" and later on included in a group of songs the new popular patriotic song, "Our Flag," in which William L. Guard, publicity agent of the Metropolitan, has proved his versatility by turning composer, putting a lively tune to the words of Frank Lawrence Jones. The song made a great hit as sung by Miss Braslau and had to be repeated. It was well after 11 o'clock before the audience allowed Max Rosen to end the concert, after he had played some four or five encores in addition to his final program group.

Muriel Randolph Wins Service Star

Muriel Randolph, a pupil of the Grace G. Gardner studio, Cincinnati, Ohio, sailed for France under the auspices of the Eastern Division of the Y. M. C. A. Under Miss Gardner's direction, Miss Randolph was placed last summer with the professional artists who gave concerts in the various Eastern cantonments, and she sang four times a week to hundreds of soldiers. She became quite

a favorite, and also formed a friendship with the family of Pasquale Amato. Already Miss Randolph has been offered some excellent engagements to be fulfilled on her return to America, but of course the thing that is paramount with her now is her work among the boys on the other side. Miss Randolph is the first young woman to receive a service star from the Gardner studio, but there are a number of young men from this studio who have served on the battle front.

INITIAL CHICAGO OPERA EVENING ANOTHER GALLI-CURCI TRIUMPH

Stracciari at His Best as Germont—Rosa Raisa Magnificent in Her Season's Debut—New French Artists, Yvonne Gall and Louis Hasselmans, Make Excellent Impression—Tenor Dolci a Real Find—Anna Fitzu a Fine Isabeau

"La Traviata," Monday, November 18

Little needs to be added to the telegraphic report published in last week's *MUSICAL COURIER* concerning the opening of the Chicago Opera season with Galli-Curci in "Traviata." Guido Ciccolini, a newcomer, sang Alfredo in a manner commendable even though—owing, probably, to nervousness—he deviated from the pitch on more than one occasion. His voice proved to be a pleasant instrument of small power, but agreeable texture. Historically, the newcomer was excellent and altogether created a favorable impression. Galli-Curci was at her best and the same may be said of Stracciari. Sylvia Tell, the new premiere danseuse, is a good terpsichorean artist, but if her work is to be judged from her exhibition in the third act, she has hardly the material necessary to hold first position in the ballet of so important an institution as the Chicago Opera Association. The performance was under the baton of Giorgio Polacco. A column could be written in praise of this great master of the baton. If Galli-Curci was the star of the performance on the stage, there was, however, another star in the orchestra pit, where Polacco presided for the first time and where before the close of the first act he had exhibited an absolute control of his vast forces. With such a master at the helm, the performance was inspiring. Campanini, one of the kings of the baton, deserves great credit for securing a worthy successor, one who will add glory not only to the Chicago Opera Association, but also to the Campanini regime. Polacco's triumph with the audience and press alike was in every respect deserved. He is a star among stars.

"Madame Butterfly," Tuesday, November 19

The second night of the opera, generally called an off night, was, contrary to the rule, an exceptionally brilliant one, due probably to the acuteness of Campanini's playing another of his trump cards, in the person of Tamaki Miura as "Madame Butterfly." The distinguished Japanese soprano was not a newcomer in these surroundings, having sung the same role with the Boston Opera organization some three years ago, but since then Mme. Miura has made big strides in her art. Her Butterfly is incomparable. It is a gem; nay, a model. Her portrayal is emotional, full of tenderness and pathos, tragic, passionate, lovable and striking. Vocally her presentation was no less admirable. She sang ravishingly and gave as much pleasure to the ear as to the eye. The little diva conquered her audience which capitulated completely before her art, rewarding her with showers of plaudits all through the course of the evening, and recalling her innumerable times at the conclusion. Associated in the success of the night must be mentioned in first place, Polacco, who electrified not only his hearers but also the chorus, orchestra and principals. Here, indeed, is a leader who knows what he wants and how to get it from his various forces. Thus the performance had smooth sailing and the illuminating reading given the score was delightful. Polacco's name on the bill will hereafter assure an enjoyable evening whatever the opera may be, the highest tribute that can be paid to this exceptionally gifted musical director. Forrest Lamont sang agreeably the music given to Pinkerton and he made a good looking American naval officer. Auguste Bouilliez, a newcomer, was Sharpless. The Belgian baritone is a routine artist who will no doubt prove reliable all through the season. Irene Pavloska, who had only recently recovered from a cold, made her reappearance with the company after an absence of a year in one of her good roles, that of Susuki, winning again the favor of the public. Daddi as Evers was comical in his part; likewise Trevisan, Nicolay and Deffere who rounded up the imposing cast.

"Il Trovatore," Wednesday, November 20

Year after year, Verdi's "Il Trovatore" emerges once in a while with the Chicago Opera Association as a vehicle to present a dramatic soprano in the role of Leonora or a robust tenor in the heroic part of Manrico. The performance under discussion was prepared with the view of introducing several newcomers while old favorites sang for the first time here in the old war horse opera. Reviewing the work of the principals in the order they appeared on the stage, Virgilio Lazzari made a very promising debut as Ferrando, singing with telling effect the "Abbieta Zingara," and at the close of the scene was recalled several times before the curtain. The newcomer is the possessor of a voice of ample volume, well used, agreeable and of wide compass. He is no doubt a routine artist and is a welcome addition to the already strong basso department of the organization. Emma Noe, who hails from Cincinnati, where she was well taught under the guidance of Minnie Tracey, made her first appearance on any stage as Inez, a role which has but limited possibilities in it, yet Miss Noe disclosed a voice of pleasing qualities, young and fresh, and her appearance was pleasing to the eye. Rosa Raisa, one of the most popular sopranos that has ever graced the stage of the Auditorium, essayed the role of Leonora in which she covered herself with glory. "Our Rosa" returned from a triumphant season in Buenos Aires in fine fettle and her gorgeous organ has taken on even more volume in the interval since last season. She knows also how to modulate her voice to her most minute

desire and she colored her tone with hues of many shades, expressing tenderness, passion, love and sorrow, and all the gamut of a very human Leonora. Her success was complete. Giacomo Rimini was the Count Di Luna, which he dressed elegantly and voiced superbly. Handsome and gentlemanly, his portrayal of the role was aristocratic in mien and he shared the favor of the audience. Alessandro Dolci made his debut here as Manrico. From his first aria to his last, he gave unalloyed pleasure to the ear by the sheer beauty of his song; the purity, charm and opulence of his organ. One registers gladly a sensational first appearance for this young robust tenor. The difficult aria, "Gloria Poveri," in the third act, was sung with great artistry, and in it Dolci demonstrated that not only he has a beautiful voice, but knows how to guide it, singing with great ease and a mezza voce that was angelic. Then came the famous aria, "Di Quella Pirra," a stumbling block for many a tenor; not so for Campanini's new find. He completely electrified his auditors, who recalled him time after time to the stage, asking for a repetition of the number, but, following the new and artistic rule of no encores imposed on the stars by the management, a repetition could not be granted. Mr. Dolci's future appearances will be watched with marked interest as from now on no doubt he will be one of the big stars of the company. Cyrena van Gordon was given a big chance when she was assigned the difficult and trying role of Azucena. Miss van Gordon, who also hails from Cincinnati, where she had her training, has been for several years a member of the Chicago Opera Association, where in many roles she has achieved many things worth remembering. Junoesque in her looks, the young American contralto had for the first time in her career the sad task of disfiguring herself and this she did well, even though she made up too young, both as to face and figure. Vocally she pleased and won a personal success. Giuseppe Sturani, who made his re-entry at the conductor's desk, was given a warm reception and his reading of the score was spirited and intellectual. The chorus sang better than generally and the new stage settings were appropriate, while the lighting effects were uncommonly good, and credit is here given the various heads of the technical department, so well headed by Emile Merle-Forrest, the efficient scenic director.

"Thais," Friday, November 22

Yvonne Gall, made her first bow before an American audience in the difficult role of Thais, difficult in the respect that "our Mary" had made the part practically her own. Comparisons are always obnoxious, but in justice to Miss Gall it may be said that, vocally speaking, she is far superior in the role to any of her predecessors, including Garden, Farrar and Kousnezoff. Besides, she has been endowed by the gods with the appearance of Venus and a Grecian profile which is a delight to the eye. Miss Garden's costuming of the role of Thais is masterly paraphernalia even though it is not epochal. Miss Gall's costuming is less effective, less seductive but more appropriate. Her Thais is not alluring. It is rather human and poetical. The newcomer has a lovely voice of large dimensions and wide compass, and the mainspring that makes for success, brain. She scintillates with intellectuality and created a most favorable impression with her audience. Like many Frenchwomen, Miss Gall has much magnetism and she should, on further acquaintance, get a strong grip on the heart of her new public, which welcomed her most warmly and gave her marked encouragement. General Director Campanini may well be pleased with his new French soprano, the very best heard at the Auditorium since the inception of the company. Marcel Journet returned after an absence of a year and sang for the first time here Athanael, a part in which he succeeded Renaud and Dufranne. The role as indicated on the score is written for a baritone, and Journet is a bass, and this explains the difficulty Mr. Journet had in singing the higher notes. Historically his Athanael was superb. Mr. Journet is a great artist and a splendid basso, but, like many contraltos who want to sing dramatic soprano roles, Mr. Journet wants to sing both bass and baritone. This is a grave mistake in his case as his voice, which is beautiful in the low and medium register, has not the compass required for the higher register for baritone roles. As the proverb says, "Each one to his trade," Mr. Journet should remain a basso. Forrest Lamont was heard for the first time in the role of Nicias, heretofore entrusted to Charles Dalmores. To sing in French seems to be laborious work for the young American tenor and probably due to this, he sang far below his own standard and his performance as a whole, left much to be desired. Gustave Huberdeau as ever was excellent as Palemon; likewise Irene Pavloska and Alma Peterson were pillars of strength as the two slaves. Special mention is due to Miss Peterson, who has made much progress and who should be given greater opportunities now than the one of Corbyle. She has the material necessary to be tried out in some other operas in roles worthy of her talent. Louise Berat was the Albine and Constantine Nicolay gave prominence to the small role assigned to him. Last, but not least in the review, comes Louis Hasselmans, the new French chef d'orchestra. The management was very fortunate this year in securing

two such conductors as Polacco and Hasselmans, as with these men at the helm, stellar performances for the season are assured. Mr. Hasselmans, who comes from a family of musical celebrities, showed his mettle from the first. He took his orchestra through the score as a man who knows his medium, and at all times he had his forces well at hand. His musicianship was revealed through his illuminating reading of the atmospheric score and the various orchestral preludes and interludes were superbly rendered. One of these was the "Meditation" which won for the concert master several rightly deserved outbursts of plaudits. Massenet's score gives but little opportunity to formulate a final opinion concerning a conductor, but unless the writer is much mistaken, Mr. Hasselmans must be included in that quartet of prima donna conductors recently seen on these shores, Arturo Toscanini, Cleofonte Campanini, Giorgio Polacco and the new French maitre himself.

"Lucia," November 23 (Matinee)

All through the week the management gave away, at the request of the War Camp Community Service and seat and boxholders, hundreds of seats to the officers and men of the army and navy and the rule was not curtailed when the great Galli-Curci appeared in one of her best roles—that of Lucia—on Saturday afternoon. The great diva won an ovation such as is seldom the pleasure of a reporter to witness or of a star to receive, inasmuch, after the Mad Scene the soldiers and sailors gave Galli-Curci the famous "Rocket" cheer, calling her out before the curtain innumerable times. Pandemonium reigned supreme for over ten minutes. If cheering, waving of handkerchiefs, throwing of hats in the air and thunderous applause be taken as a criterion of ovation and triumph, Galli-Curci may well look upon all those manifestations as a sincere mark of admiration from all the habitués of grand opera in Chicago. It is unnecessary at this time to rhapsodize again about Galli-Curci's voice and splendid method of using that ever fresh organ, which has made her what she is today—a queen in the realm of song. She sang Lucia as Galli-Curci sings it and no more need be said. The great songstress was not the only one to triumph as she had a close contender in Cleofonte Campanini, who was accorded a royal welcome and was also the recipient of a "Rocket" demonstration by the sailors and army men, one of whom asked for the rendition of the Garibaldi Hymn, which was listened to with the audience standing; and, in order to please every one, the hymns of all the Allied nations, and "The Star Spangled Banner" were rendered at the close of the episode above mentioned. And there were besides two other great singers on the stage, Alessandro Dolci, who made his second bow as Edgardo, and Stracciari, who essayed for the first time here the part of Ashton. Dolci, who made such a sensational success in "Trovatore" found less opportunity in "Lucia," yet he sang admirably and disclosed anew that his organ is well adapted to both dramatic and lyric roles and all through the course of the afternoon he won the full approbation of his hearers. Stracciari, handsome of figure, beautifully costumed and in splendid voice, shared easily in the success of the performance. Vittorio Arimondi was a powerful and well voiced Raymond and Alma Peterson an attractive and pleasing Alice. Octave Dua was adequate as Lord Arthur; not so Minerva in the small role of Norman.

The chorus sang as it always does when the general director is at the conductor's desk and the orchestra followed his strong arm flawlessly from beginning to end. Altogether, a very unusual performance. Praise be, however, that for a while at least the masterpieces of yesterday—three of which were presented this week—will now give way to new works or older ones yet unheard here by the present generation. With a Galli-Curci on earth, why do not the modern composers write an opera with vocalization for a coloratura soprano? The star is here and only old operas give her an opportunity to shine in her domain. She will again this season invade most successfully that of the lyric soprano.

"Isabeau," Saturday Night, November 23

There are popular evenings. Saturday night is generally known as the popular priced entertainment, popular only in that respect, but when General Director Campanini brings out a star cast such as was assembled for the first performance this season of "Isabeau," the performance is then popular in every respect. Anna Fitzu, the beautiful American soprano, was given her first chance to appear here in the title role in Mascagni's "Isabeau." Miss Fitzu's voice is even superior to what it was last year. Good though it was then it has gained in volume and is still of beautiful quality and texture, warm and limpid, used as of yore with consummate artistry. Miss Fitzu, one of the potent factors among operatic stars, is more than a singer, the possessor of a voice of uncommon beauty—she is a sincere worker, a deep student, an artist in the best sense of the word. That she had made a profound study of the part was evinced not only through the things she accomplished vocally but by her clear interpretation of the role and extremely successful delineation of the role. The popular soprano was the heroine of the night, being feted to the echo by a large and enthusiastic audience. Lamont succeeded Crimi as Falco, which he sang effectively and acted in a like manner. Baklanoff sang with ardor and distinguished himself as an actor in the too small role of Raimondo, Nicolay, Bouilliez, Deffere, Trevisan, Sharlow, Pavloska were excellent in their respective roles, and special words of praise are due to Carolina Lazzari, who made one of the real hits of the evening. Week after next Miss Lazzari will be given her big opportunity in Chicago when with O'Sullivan she will be heard as Delilah in "Samson and Delilah." Sturani after four years of continual service has demonstrated his worth often, directed as though he was inspired; the performance itself was capital even if the work does not improve on further acquaintance.

R. D.

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ANOTHER SUCCESS FOR VIDAS

*With the New York
Philharmonic*



*November 28th and
November 29th*

New York Times:

VIDAS IS SOLO VIOLINIST

He Again Displays His Excellent Gifts

Raoul Vidas was the solo violinist in Saint-Saens' familiar B minor concerto. He disclosed all the excellencies that marked his recent debut—elegance of style, a pure, penetrating tone, finesse, dash, and the technique of a virtuoso. The andantino evoked spontaneous applause, well deserved, indeed. Young Mr. Vidas has made a decided impression in this musical community and he will always be heard with pleasure.—*James G. Huneke*.

New York Tribune:

The soloist of the evening was Raoul Vidas, the young French-Roumanian violinist, who made such a favorable impression at his recent recital. In the Saint-Saens B minor concerto he deepened that impression, playing with exquisite refinement and polish, with a warm and ingratiating tone, and with splendid rhythmic feeling and dash.

New York Herald:

**RAOUL VIDAS, FRENCH VIOLINIST, IS SOLOIST
WITH THE PHILHARMONIC**

Raoul Vidas, a young French violinist, played the Saint-Saens Concerto in B minor admirably. His tone is beautiful, he never oversentimentalizes, while he has all the best elements of violinistic virtuosity. He was rapturously applauded, and possibly the audience shared the relief of some of the critics in hearing a violinist who is not of Russian extraction or a pupil of Auer.

New York American:

The soloist of the evening was Raoul Vidas, the young French violinist, who made such a good impression at his recent debut recital.

Mr. Vidas' performance of the solo part in Saint-Saens' concerto proved anew his technical proficiency and his rare taste in the matter of phrasing and tonal beauty.

Evening Sun:

The Philharmonic Society gave its second Thursday evening concert last night at Carnegie Hall with a programme excellently chosen and arranged by Mr. Stransky. The soloist was Raoul Vidas, the young violinist, who, coming here from Paris, made a

rather startling debut on the same stage two Sundays ago. He was acclaimed then as a young artist of fine and delicate achievements, and he added to that embryonic reputation last night by playing with the orchestra Saint-Saens' Concerto No. 3 in B minor.

Evening Globe:

Raoul Vidas, the solo violinist, played Saint-Saens' B minor concerto with a purity of intonation and clearness that made his performance an interval of beauty in an otherwise not too distinguished evening. The last movement especially of the concerto, one of the most exquisite in the literature of the violin, both he and the orchestra played nearly perfectly. At the end of the second movement, otherwise finely executed, M. Vidas found a slight difficulty with the exceedingly taxing harmonics.

Evening World:

Mr. Stransky had for soloist that gifted young French-Roumanian violinist, Raoul Vidas, who recently made a successful debut here. He was heard in Saint-Saens' B minor concerto, which he played brilliantly and with fine understanding.

Evening Mail:

Everybody who heard Mr. Raoul Vidas play at his recital two weeks ago, including all those persons who compared him to Heifetz, were enormously pleased by his playing of the Saint-Saens Concerto No. 3, in B minor, with the Philharmonic Orchestra last night. Mr. Vidas' rich, warm tone is not so surprising as the remarkably fine feeling with which he plays. It is hard to believe that he is so young and still so finished an artist.

Evening Post:

VIDAS WITH THE PHILHARMONIC

Raoul Vidas, one of the newest young violinists, played the familiar third Saint-Saens concerto. He has a smooth, ingratiating tone, and plays with the sureness and facility that are taken for granted with young violinists of the period. He interprets the concerto in a highly original manner, to say the least—which one may approve of or condemn—according to one's respect for the composer. He was enthusiastically received by the audience, who recognized the master violinist, even though he is still more in posse than esse.

Management: MUSIC LEAGUE OF AMERICA, INC., 11 WEST 34th STREET, NEW YORK

PHILADELPHIA ORCHESTRA CONCERT MADE A PEACE CELEBRATION

Hans Kindler Plays Splendidly as Soloist—Hunter Welsh's First Recital—Rich Quartet Plays at Short Notice

What deserves to be recorded among the most successful programs offered by the Philadelphia Orchestra under the masterly guidance of Leopold Stokowski was presented at last week's pair of concerts in the Academy of Music, November 22 and 23. With no seat vacant and many hundreds of music lovers turned away from the doors, because of the sold out houses, the director mounted the rostrum and, as usual, opened the concert with a spirited rendition of the "Star Spangled Banner," after which the "Coriolanus" overture, Beethoven, was given with a degree of inspiring confidence and tonal beauty that proved at once an impressive and an interesting introductory episode to the numbers that succeeded. The strings sang forth in tones of warmth and scintillating color that faithfully reflected materialistic moods as opposed to spiritual ideals. In brief, it is seldom that this overture is given with such consummate artistry and consistency as was apparent.

The Brahms variations on a theme by Haydn was next in order, and the interpretation given the work by Stokowski revealed his grasp of the vital principles of Brahms. The orchestra responded to the leader's every wish throughout in a manner that made for finished interpretation and keen enjoyment.

The symphonic work chosen for presentation was the Tchaikovsky "Pathétique." Stokowski, if possible, excelled all his former interpretations by a wide margin. The sentimental phase was relegated to the background, a soft pedal placed on the pathetic call for sympathy, and the result was a poetic, esthetic and comprehensive reflection of its beauties that was as profound as was the appreciation with which it met.

Hans Kindler, the noted Dutch cellist, was the soloist

Philadelphia who fought "over there," which banner is now being made by the Carmelite nuns near Arras. The Right Rev. Monsignor Kieran, D.D., LL.D., was in the first proscenium box with Mrs. Harold Ellis Yarnell, who acted as hostess to the visiting prelates.

Seidel's Debut in Philadelphia

The Philadelphia debut of Toscha Seidel was a triumph for this youthful violinist. Selecting the Brahms concerto in D, the young man displayed an electrifying technical ability that left no raw spots or whistling notes to linger in memory. In fact, Seidel's tone is of a pure violin quality that fixes the attention and floats forth in liquid sounds of exquisite resonance. In the most difficult passages he was never at a loss, his execution being of the most free and untrammelled nature. Moreover, his phrasing was of a scholarly type; with but one or two exceptions he did not strive for the sensational. The cadenza was given with scintillating effect and fine poicism, and as the final chords of the concerto rang forth the audience applauded the efforts of the virtuoso with a degree of vigor that is seldom heard at these concerts. After Seidel had received several recalls, the orchestra brought this memorable concert to a close with Svendsen's "Carnival in Paris," which was given with fine throbbing accents, commendable ensemble, and a thoroughly satisfactory exposition of the moods portrayed.

Rich Quartet Plays for Chamber Music Association

Much credit is due the Rich Quartet for the manner in which they jumped into the breach and saved the day for the Chamber Music Association on Sunday afternoon, November 17, at the Bellevue. It was the original intention to have the Miniature Philharmonic Orchestra appear at the opening meeting, but this organization being unavailable at the time, the Society of Ancient Instruments was selected. When on Thursday the Society had not arrived in this country from France, Mr. Rich and his co-artists were requested to fill in the gap and they consented to do so, notwithstanding the fact that the quartet had started rehearsals but a few days before.



IRA JACOBS AT HIS MUSICAL-LITERARY WORK. The attached picture shows the three persons in charge of the music at Camp Greenleaf, Georgia, where Ira Jacobs is the bandmaster of the musical affairs at that military center. He is at the extreme right in the illustration. At the extreme left is Sergeant H. C. Hartmann, the musical supervisor and conductor of the symphony orchestra in the camp. Captain I. J. Frisch, in the center, is the commanding officer.

that denoted absolute dynamic control and a sincere appreciation of color values with the ability to contrast or blend them in any degree decision demanded.

Compositions in the final group presented by the soloist included Granados' "A la Cubana," "Shadow Dance," by MacDowell, and the Eleventh Liszt Rhapsodie, all of which elicited a wealth of spontaneous and prolonged handclapping. Encores were graciously given by the artist, who

"Women of the Homeland"

(God Bless You, Every One!)

A Melody Ballad

By Bernard Hamblen

Sung by

Mme. Schumann-Heink
Mme. Namara

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LEO FEIST, Inc., New York

"Sing Me Love's Lullaby"

A Melody Ballad

By Theodore Morse

Sung by

Mme. Frances Alda

Published in all the keys by
LEO FEIST, Inc., New York

"The Voice of Love"

A Melody Ballad

By Ella Della

Sung by

Anna Fitziu
Andres de Seguro

Published in all the keys by
LEO FEIST, Inc., New York

on the occasion. He selected Saint-Saëns' concerto in A minor for his part of the program. Kindler was in excellent form for the task at hand and his playing of the concerto was in every sense a masterpiece. It is useless to attempt a description of Kindler's style or tone; suffice it to say that as an artist of his especial instrument he has no superior. Kindler has that magnetic quality which tends to place an audience at once in sympathy with him and his endeavor. The interpretation of the Saint-Saëns work was beautifully compassed by the soloist, and his smooth running bow arm drew forth all the nuances that were possible. There can be no doubt that Kindler is a great artist, and as such deserved all the vigorous handclapping which his work earned from the large audience.

A Peace Celebration

The previous week's concerts were in the nature of a peace celebration. An impressive ceremony was enacted as a prelude to the concert. Two American flags were brought upon the stage by Major Sullivan and a lieutenant of marines, whereupon the audience arose and sang "The Star Spangled Banner," to the beat of Conductor Stokowski's baton and the accompaniment of the orchestra. Then, one by one, the flags of the Allies were marched to the fore, the orchestra playing the national anthem of the country represented by the emblem held before the audience. Consul-General Hagemans acted as color bearer for Belgium; Vice-Consul Vicenza, for Italy; Captain Schwab, for England; and Vice-Consul Fonteneau, for France. All the while the audience remained standing, and finally burst forth in a thunder of applause and cheers that continued for several minutes.

The opening number of the program proper was MacDowell's "Indian" suite, played in a truly sympathetic manner, Stokowski exacting the closest attention to detail in all matters of poetry, rhythm and coloring.

After the first part of the program the director introduced his Grace, the Most Reverend D. J. Dougherty, Archbishop of Philadelphia, who in turn presented Monsseigneur Eugene Julien, Bishop of Arras, France, and Monsseigneur Alfred Daudrillat, Vicar-General of Paris, rector of the Catholic University of France and a member of the Forty Immortals. The French ecclesiastics appeared garbed in robes indicative of their churchly office, the brilliant red cape and cowls being in marked contrast to the sombre cassocks as well as the black clothed orchestral background. Monsseigneur Julien made a brief address in French, pausing at about every one hundred words for translation into English by his secretary. The tenor of his remarks was in the nature of a greeting, of an expression of pleasure to be in the cradle city of Independence, and to tell that he has received permission from General Pershing to present a banner to the boys of

The personnel of the quartet is composed of Thaddeus Rich, first violinist; Hedda van den Beemt, second violin; Emile Ferir, viola; and Hans Kindler, cello. Mr. Ferir succeeds Alfred Lorenz, who has returned to the first violin section of the Philadelphia Orchestra. Ferir's tone is large and of exquisite quality; moreover, he is the possessor of a fine rhythmic sense and has had wide experience in the field of quartet work.

The quartets selected for the concert were the Beethoven in B flat, op. 18, No. 6, and the Borodine in D, No. 2. Both numbers were given with the utmost care and attention to detail, which, however, did not prevent a full realization of the broad effects. The ensemble, especially in the Beethoven quartet, reached a distinguished point of assurance, while the Borodine number was played with beautiful poetic, dramatic and intellectual balance.

Keeping the instruments in tune was, on account of the exceedingly damp weather, a difficult task; added to which the breaking of strings on the violins of Messrs. Rich and Van den Beemt was a source of some delay. The Rich Quartet assuredly ranks with any quartet in the country, and it is to be hoped they will be heard here several times this season.

Metropolitan Opera Opens Philadelphia Season

On Tuesday evening, November 19, the Metropolitan Opera Company opened the season of opera in this city at the Philadelphia Opera House with Henri Rabaud's opera, "Marouf." The following was the cast: De Luca, Frances Alda, Leon Rother, Kathleen Howard, Andres de Seguro, Marino Laurenti, Paolo Ananian. Montoux conducted.

Hunter Welsh's Opening Recital

On Sunday afternoon, November 17, Hunter Welsh, American pianist, appeared in this season's first concert at the Academy of the Fine Arts. So large was the audience that there was not sufficient seating accommodations for all those in attendance. As a consequence, the central section of the wide stairway leading from the first landing to the second floor was crowded with people who with good grace accepted the stairs as a substitute for chairs occupied by the more fortunate early arrivals.

Mr. Welsh was heard to remarkable advantage in the splendid collection of numbers he offered. His tone, as is ever the case, was rich, resonant and sympathetic, while his interpretative ideas revealed thoroughly crystallized, seasoned and artistic conceptions that unquestionably warranted the tumult of applause which greeted the conclusion of each number listed by him. A pastoral from Scarlatti and a Mozart rondo were given with delightful poetic feeling, and an art assurance worthy of the utmost praise. Grieg's "Abenstimmung" and the Paderewski "Krakowiak" were next in order, both being played in a manner

will be heard in recital at Witherspoon Hall on Tuesday evening, December 12.

Others appearing on the Academy program with Mr. Welsh were Mary Barrett, soprano; Alice Fidler, contralto, and Agnes Clune Quinlan, accompanist. The vocalists opened the concert with a very commendable offering of two excellent duets by Pergolesi, "Quis est homo" and "Sancta Mater," the closing event being the "Sous le Dome Epais" duet from Delibes' "Lakmé." Miss Barrett and Miss Fidler each sang a group of songs effectively.

The committee in charge of these Sunday afternoon concerts is as follows: Gertrude Ely, Mrs. Henry S. Jeanes, John H. Ingham, Perley Dunn Aldrich, Dorothy Joline, Mrs. A. Korndorfer, Jr.; Philip H. Goepf, Henry S. Drinker, Jr., and Mrs. Herbert L. Clark. G. M. W.

Musical Activities of Herman Sandby

The recent joint recital of Herman Sandby, cellist, and Marie Sundelius, soprano of the Metropolitan, was proclaimed one of the greatest successes thus far of the season's series of concerts given by the Brooklyn Institute. A splendid program, which won for them much applause from the audience, likewise elicited very favorable comment from Dr. Atkins.

Early in November Mr. Sandby gave a recital in the West End Presbyterian Church, New York, under the auspices of the Institute of Arts and Sciences of Columbia University. Walter Golde was at the piano, and the program included compositions by Locatelli, Dvorak, Sibelius, Cui and Popper. Mr. Sandby also played a group of Scandinavian folk music of his own composition, and a transcription of Rimsky-Korsakoff's "Song of India."

On December 10 the cellist will give a recital in Aeolian Hall, New York, for the benefit of the Danish Women's Civic War Relief.

Cloudman Writes from Overseas

A postal dated November 6—only five days before the signing of the armistice—sent by Sergeant William H. Cloudman, attached to base hospital 70, A. E. F., has been received by the MUSICAL COURIER. Sergeant Cloudman, it will be remembered was formerly assistant to M. H. Hanson, the New York manager. It says: "Well, here I am over here in it, busy as I can be. Wish you would send me a COURIER once in a while. We get no musical news at all."

Don C. E. le Massena

C. E. Le Massena, former staff member of the MUSICAL COURIER and later editor of the Musical Advance, has been made editor of El Comercio, a Spanish export journal.

GALLI-CURCI BREAKS ATTENDANCE RECORDS IN CLEVELAND

Caroline Hudson-Alexander Sings for Fortnightly Musical—Sokoloff's Orchestra to Begin January 30

Cleveland, Ohio, November 21, 1918.

Thousands of disappointed people were turned away from Gray's Armory Friday evening, November 15, when Amelita Galli-Curci, the celebrated coloratura soprano of the Chicago Opera Association, appeared here in concert. Inside the armory every available inch of room was occupied, the stage being filled to capacity, people sitting on the stairs, and hundreds standing. Enthusiasm was manifested as soon as Galli-Curci appeared, attired in a quaint costume, entirely in keeping with the simple, unaffected stage presence for which the prima donna is noted. It rose to great heights during the evening, especially after her three arias. The last one, the polonaise from "Mignon," which completed the program, was encored so vociferously that it seemed as if the audience would compel the singer to return by mere force of will, especially as it resorted to the stamping of feet. Because many were unable to secure admission to this concert, rumor has it that Galli-Curci is scheduled to return in the spring. Galli-Curci is most fortunate in having as her accompanist, Homer Samuels, who is a composer as well as a pianist. One of his songs, "The Little White Boat," was well received. The concert was under the management of B. L. Gafney.

Caroline Hudson-Alexander Sings for Fortnightly Club

Caroline Hudson-Alexander, soprano, opened the Fortnightly Musical Club season with a song recital at the Knickerbocker Theatre, Tuesday afternoon, November 19. The theatre was filled with friends and admirers of the singer, and they were not disappointed, for Mme. Hudson-Alexander's artistic singing gave great pleasure on this occasion. Her first group contained six songs of the American Revolutionary days, arranged by Samuel Endicott and Harold Vincent Milligan. The Russian songs by

able assistance at the piano. As a token of appreciation for her services Mme. Alda was presented with a medal, likewise Leon Rothier, who gave an admirable rendition of "La Marseillaise."

Carlos Salzedo, the harpist, played two selections, "Le bon petit Roi d'Yvetot" and "Et ron, ron, petit pata-pou." Mme. Guilbert was very interesting in two "Chansons de Soldats," and Earle Le Ross, pianist, mystified his listeners (who were not the regular concertgoers) with Debussy's "Minstrels."

"Peace Victorious," a masque by Zoe Atkin, produced by William Stewart with music arranged by Elsa Maxwell, was most impressive.

Julia Arthur recited "Name of France" and "In Flanders Fields"; Cyril Maude, "Carry On." Lieut. Francois de Croisset, Chevalier d'Honneur, and Abbe Bourde-d'Arre made addresses. An orchestra rendered valuable accompaniments for the Masque.

Cadman Songs in the Trenches

Charles Wakefield Cadman is one of the composers whose songs have been heard many times during the past few years in the war zone—first in the "billets" of the English and the colonials, and later by "our boys" themselves. Mr. Cadman has not "exploited" the fact because of various reasons, but news of the popularity of some of his ballads, particularly "The Land of the Sky Blue Water" and "At Dawning" in all parts of Allied war zone through phonograph records and through the vocal expression of the soldiers themselves, has led him to make the matter public.

One letter recently received by the composer seemed interesting and we give it—or rather a small portion of it:

Dear Mr. Cadman:

When you wrote "At Dawning" the picture on the title page that gave color to the music did not include an American captain of engineers at his desk in the early hour of the day writing to you. I am in this morning's picture because across the hallway there is a young man with a very sympathetic voice who is singing your song. It was difficult for us to make the war we were fighting out in front seem real. He describes a beautiful day in France, with the twittering of the birds and a perfect blue sky overhead.

ORNSTEIN AND LAZARO AT MONTREAL

Montreal, November 19, 1918.

Leo Ornstein gave a recital at His Majesty's Theatre on Sunday afternoon, November 17. Despite the bad weather, there was an audience present which filled the theatre and listened with tremendous interest to the brilliant and effective rendering of a program which had as its principal number, Beethoven's "Appassionata" sonata. Ornstein's program included numbers by Bach, Cyril Scott, Ravel, Chopin, Rachmaninoff, and concluded with Liszt's "Rigoletto" fantasy. Ornstein's pianism made a tremendous impression in Montreal, and very enthusiastic were the storms of applause which greeted him throughout.

Lazaro Recital

Hipolito Lazaro, the Spanish tenor of the Metropolitan Opera, gave a recital in Windsor Hall, under the direction of Evelyn Boyce. He was in fine voice and it was evident that the audience was much pleased both with his vocal powers and his singing. His brilliant upbertones in particular aroused the special enthusiasm of his hearers.

Local Notes

Camille Conture, Arthur Letoudal and Joseph Saucier presented their pupils in recital on November 19. The Cesar Franck sonata for violin and piano gave both pianist and violinist, Misses Contois and Payce, much chance for really beautiful work. Berengere Forest was specially interesting in an air from "Snégowotchka," Rimsky-Korsakoff. She has a beautiful voice and responded to many encores.

Salvator Issawrel, the well-known vocal teacher, who for seven years sang in opera in Paris, London, Marseilles, Bordeaux, recently gave an interesting talk on the musical situation in Montreal. Among his pupils who have gained some reputation are Ulysse Pagnin, bass, with the San Carlo Opera Company, and Blanche Gonthier, coloratura, who will sing in Montreal in the near future.

The Conservatory of McGill University announces the reopening of lecture classes and recitals. F. E. A.

"Love Here Is My Heart"

A Melody Ballad

By Leo Sileu

(Composer of "A Little Love, a Little Kiss")

Sung by

John McCormack

Victor Record No. 64,623

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"The Radiance in Your Eyes"

A Melody Ballad

By Ivor Novello

(Composer of "Keep the Home Fires Burning")

Sung by

Reinald Werrenrath

Charles Harrison

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"Over There"

The thrilling and inspiring unofficial American patriotic song

By George M. Cohan

Sung by

Enrico Caruso

and one hundred million others

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LEO FEIST, Inc., New York

Rachmaninoff, Gretchaninoff and Rimsky-Korsakoff, were most interesting, and were given with splendid dramatic force. "When I Go Alone" (Buzza-Pecchia), "Tomorrow" (Henschel), and "Love" (Huerter), were songs much to the liking of the audience, and showed Mme. Hudson-Alexander's beautiful and expressive voice to the best advantage. Her last group included patriotic songs by Fay Foster, Manning, Will Marion Cook, Daniel Protheroe and Oley Speaks. Hugh Alexander was a skillful and sympathetic accompanist. Mabelle Farrar, a talented violinist and a member of the club, played the "Faust" fantasy (Sarasate) in a brilliant manner. She was ably accompanied by Mrs. H. D. Gifford.

Notes

William B. Colson gave a twilight organ recital at the Old Stone church on Monday, November 17, assisted by Lila Robeson, contralto.

The first pupils' recital of the Hruby Conservatory took place Sunday afternoon, November 16, in the school assembly hall.

Edwin Arthur Kraft gave his first organ recital of the season on Monday evening, November 17, in Trinity Cathedral. He was assisted by the Cathedral choir.

The Cleveland Symphony Orchestra, Nikolai Sokoloff, conductor, will give its first concert for the public on January 30 at Gray's Armory. B. F.

Prominent Artists at

Concert for French Wounded

The huge Hippodrome was packed from pit to dome on Sunday evening, November 24, when a benefit concert for the American Fund for French Wounded was given, under the direction of Elsa Maxwell. Raymond Hitchcock was the master of ceremonies, and such well known stage celebrities as Julia Arthur, Irene Bordoni, Cyril Maude, Elsie Ferguson, Marcia Van Dresser, Lyall Swete, Tavis Belge and the Florence Fleming Noyes dancers appeared on the program.

Artists of the concert and operatic stage whose names appeared on the program were Frances Alda, Leon Rothier, Yvette Guilbert, Carlos Salzedo and Earle Le Ross.

Mme. Alda was given a most enthusiastic reception. She introduced for the first time a new song, "Ring Out, Sweet Bells of Peace," by Caro Romo, which is bound to be exceedingly popular. It has appealing melody and is most appropriate at this particular time. Mme. Alda sang it effectively and was applauded to the echo. She also was heard in Speaks' "When the Boys Come Home" and the gavotte from Massenet's "Manon." Mme. Alda was in fine voice and sang with beauty of feeling. Erin Ballard, her youthful accompanist, lent thoroughly artistic and valu-

But suddenly there came a dawning that was quite unlike yours. We forgot the "flames of the dawn," as more realistic flames were in our midst. Doubtless on that day there were birdlings that did "wake and sing," but our ears were not attuned to hear them. We heard the singing of a flying obus. It was not a pleasant sound and there was no poetry in its verse. In plain prose, we were being shelled. The fact that that was "at dawning" today accounts for my being up so early with some time on my hands before breakfast.

Irene Williams Sings

Mana-Zucca's "Star of Gold"

Irene Williams, the popular soprano, sang Mana-Zucca's new song, "The Star of Gold," last Tuesday at a concert in White Plains, arousing much enthusiasm. She will use this song a great deal in her forthcoming concerts.

ISOLDE MENGES RECUPERATING

Isolde Menges, the young violinist, was hard hit by the recent influenza epidemic. She had crossed the continent to the Western States in order to fulfill her October engagements, but these, together with some November recitals, had to be abandoned when the malady attacked Miss Menges and her accompanist, Eileen Beattie. When they were strong enough to travel both young ladies went to the

country to regain their strength and vitality, and the accompanying snapshots of Miss Menges were taken while there. She is now so far advanced on the road to recovery that she expects to resume her work the latter part of November. Miss Menges is fast entrencing herself in the hearts of adults and children alike, and her popularity is increasing with time, as was to be expected.



ISOLDE MENGES CONVALESCING FROM GRIPPE.

(Center) Resting amid nature's quiet recesses. (Left) One of Uncle Sam's farmerettes. (Right) Feeling better and almost ready for work.



Eddy Brown

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VICTORIA BOSHKO,

Pianist, who will appear as soloist with the Cincinnati Symphony Orchestra on December 1, playing the Grieg concerto and Liszt Hungarian fantasy.

Bell Books the French

Harry W. Bell, booking representative of Loudon W. Charlton, has been engaged as special representative in advance of the Société des Concerts du Conservatoire de Paris and the French Army Band for their transcontinental tours of America. Mr. Bell is now making a flying trip to the Coast via El Paso and Los Angeles, returning via Seattle and Denver. The tour will include about sixty concerts for the orchestra and about ninety for the band. Capacity audiences, filling the largest auditoriums in every city, greet the famous French musicians, and the greatest social and civic attentions are showered on them everywhere.

Steinberg's New Studio

Bernard Steinberg, the eminent vocal teacher, baritone, and conductor, has removed his residence-studio to 25 West Ninetieth street, New York (telephone 9028 Riverside). Beside his work as instructor of the voice, he is cantor of Temple Bethel, Seventy-sixth street and Fifth avenue, and his annual recitals, both as soloist and with his vocal pupils, at Aeolian Hall, New York, have brought him into special prominence.



Photo by Apeja, N. Y.

SIDONIE ESPERO,

As she appeared in "The Maid of the Mountains." This young artist recently received a most interesting letter from a French soldier, who represented twenty-four of his comrades, requesting Miss Espero to become the godmother of the tenth group of "auto-mitrailleuses" of the cavalry. It appears that they had seen a photograph of Miss Espero in the New York Times, and were struck with her beauty as well as with the splendid criticisms of her art. The army wagons of these soldiers have her name printed on them in white letters as a token of their regard for this artist.

TAMAKI MIURA—"AN AUTHENTIC CHIO CHIO SAN"

El Nacional's reviewer, writing of Tamaki Miura's portrayal of the role of "Madame Butterfly" in Havana last season with the Bracale Opera Company, hit the nail on the head when he said: "An authentic Chio Chio San was the genuine exclamation after the victorious appearance of Tamaki Miura. It can only be described as a real triumph for her."

Mme. Miura has gained an international reputation for herself in the role. In addition to possessing a beautiful soprano voice, Mme. Miura is a remarkable actress.

La Discusion of Havana further emphasized this statement when it declared that "Tamaki Miura was superior even to Sada Yacco, the most famous Japanese actress, for she is human and adds the greatest talent of tremendous histrionic ability."

Mme. Miura's success in this country has been very brilliant. Her debut was made with the Boston Opera Company, Max Rabinoff, manager. With that organization she remained until it broke up. From December, 1917 to March of 1918, she sang with the Bracale Company and earned genuine success. Mme. Miura was originally engaged for three performances within ten days, but her success was such that her services were immediately secured for the remaining three months.

She was thereupon engaged to sing during the summer engagement at the Colon, Buenos Aires, but owing to the U-boat peril, she cancelled her engagement. During the time that elapsed between April and September, the singer did considerable concert work. Singing for the soldiers and for patriotic purposes has occupied much of her time.

Mme. Miura spent a week as the guest of Mrs. Newton D. Baker, in Washington, where she sang at Camp Humphrey, the American University Camp, for the colored soldiers, at the Walter Reed Hospital and the United States Officers' Club. She also appeared at the New York Stadium on July 4 and represented Japan in the Allied celebration.

Mme. Miura is at present in Chicago with the Chicago Opera Association. During the opening week, she created a sensation in "Butterfly" and has been engaged to give two performances with that organization in New York.

May Peterson Charms Haarlem

Philharmonic Audience

May Peterson, soprano of the Metropolitan Opera Company, was selected as the artist to open the series of five morning musicales to be given this season by the Haarlem Philharmonic Society of New York. The music committee should be complimented upon securing Miss Peterson. Her singing proved a delight to the large audience that gathered in the ballroom of the Waldorf-Astoria on Thursday morning, November 21.

Assisted by Francis Moore, a most sympathetic accompanist, the attractive singer, becomingly gowned, opened the program by asking the audience to sing one verse of "The Star Spangled Banner." This was sung with amazing fervor, each word being clearly articulated. Miss Peterson, at the conclusion, nodded her head and exclaimed: "I've never heard it sung better in New York!"

An added touch to the enjoyment of the program came in a short description, given by the singer, of the songs she sang. This was done in a charming manner.

The first group included "Deh Vieni," from "Le Nozze di Figaro," Mozart; "Chant," Rossignol Chante," old French; and "Hallelujah," by Mozart. The Mozart arias were given with lovely feeling, and Miss Peterson was in fine voice. It is a voice of much purity and sweetness, exercised with intelligence and thorough understanding. The second group served to display Miss Peterson's ability as a singer of French songs. Debussy's "Noel des Enfants qui n'ont plus de Maisons" was given with beautiful feeling and appealing tenderness, and Bruneau's "La Pavane" seemed to be one of the favorites. The fascinating rhythm of the accompaniment and the singer's interpretation of it aroused so much applause that it had to be repeated.

"Contemplation," Widor, and "Chanson Norvegienne," Fourdrain, completed the group.

She also sang equally well numbers by Rimsky-Korsakoff, Poldowski, Balakirew, Dargomyzhsky, Old Scotch, Mallinson, La Forge, Francis Moore, and Neidlinger.

Graham Harris, a Detroit Acquisition

Graham Harris, who went to Detroit to join the symphony orchestra as soloist very recently, has become affiliated with the Detroit Institute of Musical Art, a fact which shows how that school regards him. The esteem in which he is held by the Detroit Orchestra and its conductor is proved by the circumstance that Mr. Harris is to be the soloist with that organization, December 1. He has already organized a large and unusually enthusiastic ensemble class at the Institute and in the near future will have a school orchestra under way. This young artist is American born and American trained. In 1917 he was awarded first prize by the National Federation of Women's Clubs at their biennial convention at Birmingham, Ala. As a teacher he has enjoyed being assistant to David Mannes for two years at the Music School Settlement in New York. Due to his intimate association with Winteritz, Kneisel, Sametini and Mannes, Mr. Harris is equipped to impart the most advanced thought and method in violin instruction.

Axman at Plaza Musicales

Gladys Axman, the dramatic soprano, was vocal soloist at the Tuesday Morning Musicales, Hotel Plaza, November 19, singing the grand aria from "Herodiade" and a group of French songs. Following the aria she was warmly recalled, but declined to sing an encore. Applause after the French group was, however, so long continued and spontaneous that she was moved to sing again. This was no ordinary "encore song," but the "Marseillaise," which she sang with intensity and unconscious gesture, all making it highly dramatic, thrilling in its effectiveness. A veritable hurrah of applause followed. Various engagements in other cities follow for the singer, including appearances with the Baltimore Symphony Orchestra, in Boston, the Middle West, and elsewhere.



ESTELLE SHERMAN,

An artist-pupil of Lena Doria Devine, who has been devoting her time to studying and coaching under this distinguished teacher of the Lamperti Method. Miss Sherman has an excellent soprano voice, and has enjoyed recognition in the operatic and concert field. She will re-enter the latter very shortly.

Reinald Werrenrath's "Line O'Type"

"A Line O'Type or Two," of the Chicago Daily Tribune went to Reinald Werrenrath's concert with the Chicago Symphony Orchestra on Saturday, November 16, and columned the following the next day, just to prove to F. P. A., former column conductor of the "Conning Tower" of the New York Tribune, that his proof room could also incarcerate the "champion proof room eluder of the world." It read:

"Tell me first, how did you like the Russian things?" said Mr. Reinald Werrenrath after the symphony concert. "Immense," said we, "and meant it for once. But R. W. is such a charming singer that we may not have liked them at all."

Yvonne de Tréville Helps United War Charities

Although only having promised one week's aid to Washington, D. C., Yvonne de Tréville prolonged her stay for the extra days allotted the drive of the United War Charities. So generously did the Washingtonians respond that they "went over the top" to a very high figure and Mme. de Tréville returned Friday night with a new service decoration to her credit—as well as the great satisfaction of having again helped a patriotic cause.

Edwin Hughes, Soloist With Detroit Symphony

Edwin Hughes, American pianist, who gave a most successful recital in Aeolian Hall recently, and who, like other artists, had all his engagements postponed on account of the epidemic, will appear with the Detroit Symphony Orchestra on December 11 under the leadership of Mr. Gabrilowitch, playing the Liszt Concerto in B minor.

Scotti Opera Company Booking Fast

Requests for the appearance of Antonio Scotti and the Scotti Grand Opera Company are pouring in from all sections of the country, and indications point to an extensive tour by this organization both next spring and fall. It now seems possible that the tour may even take in the Pacific Coast.

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Reuben Davies Resumes Teaching in New York

Reuben Davies, young American pianist, an artist pupil of Rudolph Ganz, and strongly endorsed by him, has taken a studio in Carnegie Hall, New York, where he will teach during the present season. This past summer Mr. Davies was a student at the Plattsburg military camp and since its close, has been in New York awaiting his call to an officers' training camp, so it is only since the declaration of peace that he has been able to make his plans to remain here and take up his work again.

He returns to New York after an absence of two years during which time he has been the director of the piano department in the Texas Woman's College in Fort Worth, Texas, where his success both as a teacher and concert artist was very pronounced. After his first appearance in concert in Texas, Carl Verth, dean of the Texas Woman's College conservatory, who is well known in New York and Brooklyn, wrote in the Fort Worth Record: "It is a great pleasure to state that Reuben Davies proved by his playing of an unusual program that he is one of the most valuable additions to the musical fraternity of Texas, in the last few years. For



Photo by Michkin, N. Y.

REUBEN DAVIES,
Pianist.

so young a man he is an unusually attractive musician and performer. His technic is clear cut and flowing. His playing of the Bach-Busoni "Chaconne" was eminently satisfactory. Mr. Davies is particularly modern in spirit. His main characteristics are a very sympathetic tone, fluent technic, musical understanding of a high degree and a great deal of youthful enthusiasm."

In speaking of his engagement for the Texas Woman's College, Dr. H. A. Boaz, president, said: "While in New York I selected Mr. Davies as director of our department of pianoforte, because of his excellent character, charming personality and masterly ability as a teacher, composer and artist."

While in the South Mr. Davies played a great deal in concert and established a substantial reputation for himself as an instructor. Several of his pupils are very successful performers and, are now holding good, college positions—among them Jewel Bethany and Maude Kennedy of Texas, and Mildred Harris of Nebraska. He has proven himself well able to impart to others, the ideas both technical and musical of his own master, Rudolph Ganz, the eminent Swiss pianist.

Mr. Davies Aeolian Hall recital, which was booked for October, was given up because of his desire to enter the

service, and will be played some time in the future. However, it is probable that for this present season he will devote the greater part of his time to teaching and the preparing of programs for concerts next year.

Another Regneas Pupil's Debut

Joan Marse, dramatic soprano, made her metropolitan debut in an excellent program before a crowded house November 21, this first appearance following close upon the successful recital of Louise Hubbard, both artists being from the Joseph Regneas studio.

Miss Marse, from Ohio, now making New York her permanent home, is one of the large number of singers with beautiful voices who have naturally come under the Regneas instruction. Somehow, this master succeeds in making excellent singers of them all in a brief period. Personal observation has shown the present writer how, without physical effort, he produces in his pupils large, round tones, with the same tone color and looseness of muscle. This was again illustrated by Miss Marse, who proved equal to a lengthy and difficult program without fatigue. "Lungi dal caro" and "Sleep, why dost leave" were sung with fine breadth of style, and Haydn's "Spirit Song" had in it deep undercurrent of emotion. Veracini's "Pastorale," so different, showed the fair singer's capacity for differing styles. She has evidently acquired such control of the physical organ as to allow the imagination to express itself. The "Nile Scene" from "Aida" was beautifully done: the difficult, long phrase with the high C sung pianissimo, was sung with beauty of tone and without breaking the phrase.

Of the French group Massenet's "Ah, si les fleurs" was sung with sweet simplicity. A Hué song had in it much emotion, while numbers by de Fontenailles and Gretchaninoff brought the artist's talent for contrast to the fore. Five songs by Louis Victor Saar were the "high lights" of the program. The young singer brought out the beauty of "A little while," "When my ships come home," "To you, beloved," "Nocturne" and "Sublimation" with superior style and finish. Generous applause followed each song. It is but true to say that the singer had her listeners spellbound in these Saar songs, her magnetism being felt by all. She seemed to visualize the songs, so



JOAN MARSE,
Dramatic soprano.

that the pictures presented were clean cut and convincing. Composer Saar, though a thousand miles away, was again in our midst, brought spiritually to the Regneas studio through the medium of the young singer.

Cadman's "Call me no more" received a splendid interpretation. The voice, fresh, full and vigorous, made the writer think of this artist's possible "Brunnhilde," perhaps ten years hence. The recital was one of the most interesting and best sung of the present series, and proved Mr. Regneas a genius as teacher of singing and interpretation. Blanche Barbot was excellent as accompanist.

Mabel Beddoe Reengaged in Schenectady

Mabel Beddoe is one of the most popular singers on the concert platform today. Her recent appearance in a song recital in Schenectady won her audience completely and she achieved such a tremendous success that her manager, Annie Friedberg, received an immediate request for a return engagement on December 14. This is not the first time that such a request has come after Miss Beddoe has sung to an unknown audience. Therefore, these repeated engagements speak well enough for the beautiful art and attractive personality of this charming Canadian singer. Harry Oliver Hirt, pianist, who appeared on the first program with Miss Beddoe, will also assist her again next month.

Oliver Denton's New York Recital

On November 30 at Aeolian Hall, New York will have an opportunity of welcoming for the season Oliver Denton, a pianist whom they heard with so much enjoyment last year. On this occasion Mr. Denton will devote part of his program to featuring American composers, whom he has always made a point of bringing out. He will play a most interesting prelude and fugue, a new work by Mrs. H. H. Beach; a scherzo by Harold Morris, a young composer and pianist whose works are becoming known;



OLIVER DENTON.

"Poeme," by Mana-Zucca, and the Celtic sonata of MacDowell, whose music Mr. Denton so brilliantly interprets. The cities which have just accorded Mr. Denton the honor of an immediate reappearance are: Amsterdam, Elmira, Syracuse, Ithaca, Auburn and Geneva, Pittsfield and Greenfield, and other cities in Massachusetts.

John Barnes Wells in Cantata

Sunday morning, November 24, at St. Andrew's M. E. Church, New York, John Barnes Wells sang in Maunders' Cantata, "A Song of Thanksgiving." The entire service was devoted to this work, with a chorus of sixteen solo voices. Mr. Wells closed by singing "A Khaki Lad" by Florence Aylward. The cantata was the opening of a series of musical services, to be given in that church by Harriet S. Keator, the prominent organist. Among the other singers in solo parts are Helen Thomas, soprano; Elcanor Seidle, contralto, and George Reardon, baritone. November 10 Mr. Wells was soloist in "The Creation," at the Church of the Ascension.

Central Concert Company Activities

Following the recent remarkably successful Anna Case recital under the sponsorship of the Central Concert Company, in Detroit, that progressive corporation is out with the announcement of a joint concert for Rosen and Levitzki, on December 10, while on December 3, will occur the postponed recital of Matzenauer, Maud Powell, and Frank La Forge.

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Whatever you are, it is to be supposed that you are normally curious, so for your benefit be it stated that:

"Romances en Costumes" is a tiny world in itself. Monsieur le Marquis is rich, very rich, and of blue vein; but he cannot offer you, with all his wealth, the precious treasures unearthed by ragged Peter Pan. Neither can the Spanish señorita, for all her fiery splendor, vibrate your heart to as naturally a joyous note as the rugged Abruzzi peasant. To the very exclusive, the reserve and propriety of the Colonials cannot fail to appeal, and if, instead, feeling rules over discrimination, the touch of spontaneity bubbling irrepressibly every now and then, through all the cloak of dignity, must needs reconcile the most impulsive.

A varied company you see, attuned to a complete scale of melody, assembled in a specially built, portable city of marvelous color. As yet of their characters no hint, for herein they must speak for themselves. This much, be it said: They all have courage to stand upon the merits of their creeds and be themselves, whether for your delight or—could it be otherwise!

Therefore, know that shortly la Señorita from Spain, le Marquis from France, Peter Pan from Fairyland, Il Contadino Abruzzese from Italy, the Colonials from America, each in turn, will flash upon the screen of your imagination, an intimate glimpse of their real selves. Meanwhile,



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your patience, and judge not until you really understand! Thereafter, of your preference have no fear to speak; for no jealousy mars the beauty of this little community. Each fits his groove which no other quite can fill, and being different, each relies upon variety to claim your interest.

Ah! Here comes the Marquis—but it grows late. I'm sorry. Never mind—a promise—you shall meet him tomorrow.

Notes from the A. Y. Cornell Studios

Charles Hart, who has gained considerable notoriety because of the excellence of his Victor records, has been very busy in the concert field. On October 29 he sang at East Orange on a program with Reinald Werrenrath, Olive Kline and Margaret Dunlap, also in "The Holy City" at the Church of the Ascension. He is engaged for a performance of "Elijah" with the Mendelssohn Club, of Pittsburgh, Pa., on December 10, when his colleagues will be Arthur Middleton, Lila Robeson and Sue Harvard. Mr. Hart has also appeared at many of the Liberty Loan concerts in New York City.

Forrest Lamont has begun his second season with the Chicago Opera Association, having been given the leading tenor roles in "Madame Butterfly" and "Isabeau" during the opening week. Mr. Lamont is under the management of the Music League of America, and several engagements have already been booked for him after the close of the opera season in the spring.

Elizabeth Fruit, a soprano from Roswell, N. M., has begun her engagement as soloist of the First Presbyterian Church, of Madison, N. J. Miss Fruit also sang with great success at a recent concert at the Hotel Bossert, Brooklyn, when her numbers included the "Vissi d'arte" aria from "Tosca," John Prindle Scott's "The Wind's in the South" and Woodman's "Love's on the Highway," which brought a double encore.

Mary Hans, soprano; Marion White, contralto, and Margaret Ryan, soprano, recently participated in a successful concert in the Vicentian Institute Course at Albany.

Charlotte Bord-Gilberte and Jean Sheffer, contralto, began their services as soloists of the First M. E. Church of Schenectady, N. Y., on October 1. Both of these young ladies are members of Mr. Cornell's Albany class. This church has always made music a feature, and the positions are rated as among the most desirable in the Capitol district.

TUESDAY MUSICAL GIVES AN ALL-PITTSBURGH PROGRAM

Garrison-Lazaro Recital—Olive Nevin Heads Quartet in War Work

Pittsburgh, November 21, 1918

Pittsburgh music lovers have certainly shown appreciation of the lifting of the long quarantine and have been supporting the opening recitals of the season most admirably. Thursday evening, November 14, Eugene Ysaie, the great Belgian violinist, assisted by Beryl Rubinstein, pianist, gave the opening concert of the Ellis series.

The program included Fauré's sonata in A, Viotti's concerto No. 22, Vieuxtemps' "Fantasia Appassionata," op. 35; berceuse, Fauré; "L'ontain passe," Ysaie, and Wieniawski's second polonaise. It is hardly necessary to repeat the wonderful praise of critics for years in the past as to the work of this great artist. His reputation of years and years as the greatest violinist has not depreciated in the least, and there were times during his playing that one scarcely knew there was a large audience present. His work was highly appreciated by a most enthusiastic and crowded house. Mr. Rubinstein played for his part of the program compositions of Mr. Ysaie. His work as an accompanist and soloist was received with hearty applause, and he placed himself among the Pittsburgh admirers of artists.

Mabel Garrison and Lazaro

Friday evening, November 15, Mabel Garrison and Hipolito Lazaro gave the opening concert of the Hevn series. This program opened with "O Paradiso," from "L'Africaine," sung in a very artistic style by Mr. Lazaro. Miss Garrison followed with the "Polonaise" from "Mignon," which is one of her master numbers. Mr. Lazaro then sang two songs of Spanish composition, and Miss Garrison a group of modern French songs, the first part of the program closing with a duet from "Rigoletto," which won such applause that part of it was repeated. The second half of the program Mr. Lazaro sang a group of Italian songs and "Love, I Have Won You," by Ronald. This group was so heartily applauded that Mr. Lazaro sang Cadman's "At Dawning." Miss Garrison followed with a group of songs sung in English, among which was a most delightful setting of "Baby" by George Siemom, who is Miss Garrison's husband and accompanist. After this group Mr. Lazaro sang an aria from "La Bohème" and Miss Garrison sang "Voici di Primavera," by Strauss. Both artists were very generous with encores. The program was delightfully rendered by two charming artists who won immediate favor with the audience, and, as Miss Garrison expressed it, "They seemed to attend the concert to have a good time and were having it."

A Woman's Quartet in War Work

During the week of the United War Workers' campaign a ladies' quartet composed of Olive and Mrs. Chapin, sopranos; Miss Ravenscroft and Mrs. Hamilton, contraltos, with Amanda Vierheller, accompanist, gave concerts every day and evening, also at different locations, to assist in this drive. On Sunday night, in the foyer of the William Penn Hotel, they gave a charming sacred concert at which some of the old war songs were used, as well as some of the old hymns, and the patrons of the hotel joined in the singing of the familiar tunes. Miss Nevin has been using "La Marseillaise" as her one feature at these concerts, and has been well received. The entire concert company has done splendid work, and Miss Vierheller deserves great credit for her part in the work.

Notes

Monday evening, November 18, two members of the faculty of the Pittsburgh Musical Institute, Margaret Horn, violinist, and C. Edward Mayhew, baritone, gave a complimentary recital in Carnegie Music Hall. The soloists were most ably assisted by Carl Whitmer and W. H. Oetting as accompanists. The recital was a most enjoyable one, and the institute is to be congratulated in adding to their faculty two such artists.

The Tuesday Musical Club gave its first concert of the season in the Twentieth Century Club on November 19. This was an "All-American" program, and a most delightful one it was. The program was arranged by Helen Heiner and Helen Roessing, and rendered by members of club, with John B. Seifert, tenor, and C. Frederick Newman, baritone, as assisting artists. The composers represented were Ethelbert Nevin, Louis Edgar Johns, Harvey B. Gaul (who played for Mr. Newman), William Wentzell, T. Carl Whitmer, Adolph M. Foerster, Gertrude M. Rohrer, Zoel Parenteau, Walter Wild, Charles Wakefield Cadman; Jacob Kwalwasser. This was not only an "All-American" program, but the composers represented are or have been Pittsburghers, and most of those mentioned are residents of Pittsburgh at the present time. If all the programs for the remaining part of the season are as much appreciated as this one, the club will have every reason to feel very proud. Highest praise has been heard on all occasions of the artistic work done.

H. E. W.

Soder-Hueck Studio News

George Reimherr, the well known American tenor now at the Central Officers Training School at Camp Gordon, Ga., sang at the old famous Ponce de Leon Church, Atlanta, Ga., November 17. His selection being, "How Many Hired Servants" from "The Prodigal Son," by Sullivan. He made a hit and is asked to give a recital in the spring. Walter Mills, the baritone, sang at a private



CONDUCTOR WILLIAM ROGERS CHAPMAN.

Who with Mrs. Chapman by sheer perseverance, was responsible for the Maine Music Festival being given this year. The concerts were originally scheduled for the first part of October, and no less than three postponements were necessary on account of the influenza epidemic. On November 18, 19 and 20, the music lovers of Bangor were favored with five concerts that have never been surpassed previously during twenty-two years. This also applies to Portland, the dates there being November 21, 22 and 23. The programs were similar in both cities and the soloists heard were Schumann-Heink; Norman Arnold, tenor; Martha Atwood, soprano; Harriet McConnell, contralto; Hartridge Whipp, baritone; Hipolito Lazaro, tenor; Idelle Patterson, soprano; Ethel Leginska, pianist, and Effie Pooler Malley, contralto. Alice M. Shaw and Gertrude Sartell Davis were the accompanists and there was a chorus of 600 voices in each city, augmented by pupils from the high schools. A complete review will appear in the Musical Courier of December 5.

musicale at Philadelphia, Pa., Friday last, with his usual success. His concert bookings from last month, postponed on account of the influenza epidemic, have been set for early in January.

Dorothy Beach, mezzo-contralto, sang at Barnard College, John Philip Sousa's "Where Blossoms Grow on Flanders Field," which suited her voice splendidly and made a great impression, the affair being a lecture on Flanders and the war conditions over there. A letter just received from Elsie Lovell-Hawkins, the splendid contralto, states that she had been quarantined all this time, and unable to get away to fill any engagements, and is still under quarantine. She writes, "My voice is in fine condition and so is my health and I sing a great deal for the Y. M. C. A. here." Miss Lovell, who married an army officer on September 4, had, on account of war conditions, to make her home for the time being at Fort Grable, Rhode Island.

Florence Hinkle's Plans

Florence Hinkle, who will give her first New York recital on December 12 at Aeolian Hall, New York, has been booked for six additional engagements, which began November 22 in Lancaster, Pa. Before giving the New York recital she will appear in Manchester, N. H., December 3, and in January in Mt. Pleasant, Mich. Miss Hinkle will be soloist with the Detroit Symphony Orchestra, under Mr. Gabrilowitsch's baton, on January 30 and February 1, 1919.

Eddy Brown's Transcontinental Tour

Eddy Brown, violinist, is at present en route to the Coast. On December 1 Mr. Brown will give his initial recital in San Francisco, proceeding from there and arriving in Fresno on the second, San Diego on the fourth, Los Angeles on the fifth, thence back to San Francisco for a second recital on the eighth. He will play his way back



Photo by Apeda, N. Y.

EDDY BROWN,
Violinist.

home, appearing in Salt Lake City on the eleventh, Sioux City on the seventeenth, and with the Minneapolis Orchestra on the nineteenth and twentieth, after which his manager, Loudon Charlton, will allow him a short breathing spell before his first Carnegie Hall, New York, recital on Saturday afternoon, December 28.

Yamada at the MacDowell Club

On Sunday evening, November 24, Koscak Yamada, the Japanese composer and conductor, entertained—and the word is advisedly chosen—the members of the MacDowell Club of New York with a talk on Japanese music, musicians and musical instruments, illustrated by piano numbers and songs of his own composition, played and sung by himself in the absence, due to influenza, of singers who had been expected to appear. Mr. Yamada was assisted by Michio Ito and M. Komuri in Japanese native pantomimic dances. His talk was exceedingly instructive and amusing as well. It will be impossible to report it adequately here, but it is hoped to have Mr. Yamada write an article for the columns of the MUSICAL COURIER before long which will substantially cover all that he said.

Namara on "The Voice of Love"

That well known concert artist, Namara, is another of the many admirers of Ella Della's song, "The Voice of Love." She writes to the composer: "It is a good song with many splendid points. I sang it and it was very well received. I shall do it again when my postponed concerts are resumed. I thank you, dear Miss Ella Della, for the song."

Marie Rappold Visits Old Friends

Marie Rappold, the American prima donna soprano of The Metropolitan Opera Company, recently had the pleasure of singing before an enthusiastic audience of old friends at the Lenox Avenue Unitarian Church, New York. It was in this church nine years ago that Mme. Rappold first sang in public. Mrs. Saenger, the wife of Oscar Saenger, Mme. Rappold's well known vocal instructor, was the organist of this church and Mme. Rappold used to try out her songs and operatic arias on Sundays there, prior to her first Metropolitan engagement. Mme. Rappold has been fortunate in postponing several concerts lost through the influenza epidemic until after the first of the year. Next week this artist will leave for

the south, where she will fill a number of concert engagements in Florida.

Wilkinson to Tour with McCormack

Winston Wilkinson, American violinist, who appeared with Caruso at the Ocean Grove Auditorium on July 27, has been engaged to tour with John McCormack for the entire season. Mr. Wilkinson, who is a Virginian, has had all of his musical training in this country. Although not yet out of his teens, this youthful violinist attracted widespread attention more than three years ago when he won the Southern district contest of the National Federation of Music Clubs, held in Memphis, Tenn., later representing the South at the biennial convention in Los Angeles.

Blanche Goode Gone to France

Blanche Goode, the concert pianist, head of the piano department of Smith College at North Hampton, Mass., resigned her position there in order to go to France with the Red Cross, where she will remain for a year in the Social Welfare Department of that organization. Miss Goode, fresh from a long rest in her Huntington, Ind.,



BLANCHE GOODE,
Pianist.

home and looking very natty in her new uniform, passed through New York early last week and sailed on Tuesday, November 19. Her position at Smith College is being held open for her, and she will resume her work there on her return in November, 1919, besides again taking up her professional career as a concert pianist.

Wassily Besekirsky Joins Russian Symphony

If the number of subscriptions is a criterion, considerable interest is being manifested in the Russian Symphony's series of ten concerts to be given in Carnegie Hall, New York, beginning Tuesday evening, December 10. Importance must be attached to the fact that the applications are not only for boxes, but also for special subscription tickets, issued to university and college members, who evidently have learned to rely upon the Russian Symphony's record for producing more novelties in New York than any other orchestra. This season Modest Altschuler will more than live up to his reputation, for not only will the first concert present Serge Prokofieff, composer-pianist, but later he will present works of Paine and MacDowell which have not yet been heard in this city. The most interesting addition made to the orchestra of the Russian Symphony Society is their new first violin, Wassily Besekirsky, who created a sensation in Philadelphia when he played under the leadership of Stokowski. Technically, this little known Russian violinist is on a par with the great masters of the day, while temperamentally he is a distinct type. He arrived practically unknown, and in Philadelphia achieved one of the most conspicuous successes of last season, which it is expected will be repeated in New York this winter.

Grace Nelson Sings MacDermid's Songs

Grace Nelson, a statuesque, red-haired, American beauty, with a voice to match, was heard at the big Peace demonstration that took place recently at the Majestic Theatre, Chicago, and pandemonium reigned supreme before she could conclude the wonder song of James G. MacDermid, "Land of Mine." Miss Nelson will be heard all through



CHRISTINE SCHUTZ AND ROYAL DADMAN, JR.

The well known contralto, Miss Schutz, shown in a new role in this photograph, will be one of the soloists at the Globe concert, New York, on Wednesday evening, November 27.

the country on the Orpheum Circuit in three MacDermid songs, "Sacramento," "Won't You Come and Dance with Me," and the now famous "Land of Mine."

A New Perfield Teacher

There is one great result evident in the Effa Ellis Perfield Pedagogical Course; it creates wherever it goes. Beginning with the teacher its constructive creative force is felt. He launches himself as an individual who attracts attention because he realizes his power and demonstrates it. Mrs. Perfield always tells a prospective teacher that the course detailed by her must be of value to the teacher himself or it can be of no value to his students. A creative teacher is the first step and a creative student, the second.

Mabel Corey Watt is the creative teacher who applied the Effa Ellis Perfield Pedagogy to herself, then to her class, one member of which is her sister, Helen Corey, who now passes from the student class to the teachers class and begins to enlarge her own circle by passing along this music work to another class of students. Miss Corey is the student who spelled eighty-four chords in two minutes at a Perfield Music Test last winter. She is now developing into a teacher and can spell 252 chords in two



Photo by Mishkin, N. Y.

HELEN COREY,

The seventeen year old Perfield teacher who can spell 252 chords in two minutes.

minutes. This shows her increased facility in concentration and rapid reasoning. She sings, spells, plays and writes all of these, which is the balance gained by the Perfield work. Her work is under the personal supervision of Mrs. Watt.

Miss Corey is seventeen years old and is still attending school at Erasmus Hall High School, Brooklyn, N. Y. Even with her school studies she finds time to assist Mrs. Watt with the Perfield classes and to do her part in preparing piano numbers for her sister's lecture recitals. She is a splendid example for other high school girls to follow. How wise it is to decide on what is to be one's life work before leaving high school!



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Reginald Sweet, Composer, Lecturer and Business Man

Among the younger composers, the name of Reginald Sweet stands out very significantly as an earnest, sincere musician, combining depth and breadth with technical skill. Mr. Sweet is best known for a group of four songs published by Schirmer, entitled, "Twilight," "Thine Eyelids Droop," "Remind Me Not," and "If Only in Dreams," and although he has written many others, of which a number are still unpublished, he has by no means limited his writing to song literature.

Some of his most important works have been for orchestra, among which is a series of seven orchestral sketches, and a dramatic ballade for baritone with orchestral accompaniment, the latter not as yet having been presented in this country.

Upon the subject of idealism in music, Mr. Sweet in a recent interview had this to say:

The development of sincerity is the highest idealism without compromise. This kind of idealism must contain strength as well as beauty, and is merely the ideal of Beethoven and the great masters. The ideal in music, as in life, must be carefully guarded, as it is quickly sullied by compromise. It must also be kept simple, clear and free from sophistication, though the workmanship applied be ever so complex. A Beethoven symphony contains earmarks of all the knowledge necessary to the fully equipped composer. Beethoven expresses true, fundamental, simple things—things that count. He kept himself simple and free, though heavily handicapped by physical ailments. Many composers since have not done this. They have listened to too many voices and are no longer free in their musical ideal.

Passing to the subject of modern music, Mr. Sweet said: I have the greatest admiration for the means invented for modern music as marvelous vehicles, but not so much for the aims of the actual composers. The widening of the sphere of subjects to be expressed in music has often been abused. Subjects degrading to the art have been introduced. The Italian opera writers and the Austro-German schools are perhaps the chief offenders, or were so before the war. They have wandered too far from Nature. The temptation to do this is great because the present day composer is surfeited with means at his disposal. He must choose from a rich abundance of material where formerly he had still to invent his means. It seems to me sometimes that invention has gone beyond what has been yet used up. Each composer adds his bit, but faster than before. Today a composer of the so called "modern school" invents his own harmonies. Did you ever stop to think that Beethoven invented very few new chord combinations in all his writing? Yet I should not like to discourage



Photo by Geisler & Andrews, N. Y.

REGINALD L. SWEET,
Composer.

the invention of new harmonies in another sense, too. Beethoven, of course, had form, new modulations, etc., to experiment with for new effects and needed no new harmonies to speak of. He combined them in new ways, but he did not need to reach out far beyond what his harmony book offered him. At any rate, he kept his mission high and fine. We should keep soaring, yet not be afraid to touch the ground.

Mr. Sweet, who is well known not only as a pianist and a composer, but also as a practical business man, received his education at Harvard University, having been graduated with the degree of Magna Cum Laude, and honors in music. Mr. Sweet is secretary and a director of Sweet, Orr & Company, New York, and is proud of the fact that he is a manufacturer as well as a musician.

Upon leaving Harvard, the composer went to Europe to study music, and he remained there three years. In other capacities Mr. Sweet earned a reputation as lecturer on ultra modern composers, and was in charge of the harmony, composition and appreciation courses at Chautauqua, N. Y., for two seasons. He has just completed a series of eight songs to poems of the much heralded Rabindranath Tagore, and is at work on a composition for orchestra in the nature of a symphony.

Mme. Haggerty-Snell's Pupils' Recital

Ida Haggerty-Snell presented two of her vocal pupils, Marguerite Hobbins, coloratura soprano, and Christine McAllister, dramatic soprano, assisted by Albert Schnall, violinist, in a recital on Saturday evening, November 16, in her residence-studio, 337 West Eighty-Fifth street, New York.

The two young singers were enthusiastically applauded, and encouraged. Miss Hobbins has studied about one year, and Miss McAllister only nine months. The program opened with "America," followed by "God Save the King" sung with much inspiration by Miss McAllister, the audience joining. She possesses a beautiful soprano voice, and was most successful in "Spirit Flower," and "Love Is a Bubble." Her correct enunciation and breath control were all that could be desired, while the beautiful quality of her voice and splendid vocalization showed that both nature and training were responsible for her success.

Miss Hobbins was joined by the audience in singing "La Marseillaise." Her voice was heard to advantage in

the waltz song from "Romeo and Juliet," in which she sustained high E beautifully. Her voice is one of great charm, and her rendition of her many numbers satisfied the most critical. "One Fine Day," from "Madame Butterfly," was excellently given. Mme. Haggerty-Snell deserves much praise for vocal development of these two young artists.

Mr. Schnall's violin solos were enjoyed. Isidore Shanes, accompanist, sustained the soloists admirably.

Breil's Music for New Peace Film

In December at the Blackstone Theatre, Chicago, a new million dollar film, "Brotherhood," the first peace play to be brought out, will be produced. Joseph C. Breil, whose opera, "The Legend," will be heard at the Metropolitan Opera House this season, has written an entirely original musical score for this film and it will be presented with a large orchestra under his direction. Later in the season it will be produced in New York.

Jean McCormick's New York Recital

On Friday evening, December 6, at Aeolian Hall, Jean McCormick, dramatic contralto, will give her first song recital in New York. Richard Hageman will be at the piano.

Lambert of the Northwest

Laurence Lambert, of the Ellison-White Musical Bureau (Portland, Ore.), said recently: "Flu or no 'flu,' how can we express the joy in our hearts except we join hands with our Allies and sing praises. If there ever was a time for music it is now when we feel assured of a lasting peace. 'Peace on earth, good will to men'—that is what we have paid for in men and money, and what more fitting way to celebrate such a victory than with music?" Mr. Lambert and his associates have dauntlessly prepared to spread before the music hungry a feast of good things, French Symphony Orchestra and French Military Band, operatic stars and master musicians in concert. Nor is this banquet confined to the large cities alone. In places which to many Eastern persons still sound wild (Swift Current, Kamloops, Moose Jaw, Saskatoon), Mr. Lambert for several years practised what he calls "intensive cultivation" on Western Canada and keeps up the good work now. He reaches also the college towns and small places throughout the States.

Constance Balfour in Joint Recital with Breeskin

Constance Balfour, recovered from her recent serious illness, is beginning her season's activities. During the current month she will appear in joint recitals with Elias Breeskin, violinist, at Athaca, Potsdam and Ogdensburg.



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James Gibbons Huneker in NEW YORK TIMES—

Margaret Matzenauer was magnificent. The singing of this woman carries us back to the glorious days of Lilli Lehmann and Milka Ternina.

Reginald de Koven in NEW YORK HERALD—

Mme. Matzenauer sang the lovely music with full appreciation and poetic feeling.

Sylvester Rawling in NEW YORK EVENING WORLD—

Margaret Matzenauer was the soloist. She was stunning to look upon and in superb voice. She sang with fire and passion, tempered with artistic discretion and intellectual understanding.

William J. Henderson in NEW YORK SUN—

Her singing yesterday delighted the audience.

Max Smith in NEW YORK AMERICAN—

Her gloriously ample voice was heard to advantage in the Chausson music which she proclaimed with great dramatic power and eloquence, always preserving, however, full intellectual control over her emotions.

Pitts Sanborn in NEW YORK GLOBE—

Rarely has any woman been blessed with such a throat and such a native musical gift—a voice which is hardly short of phenomenal.

PHILADELPHIA INQUIRER—

No finer or more satisfying exemplification of the vocal art than Mme. Matzenauer provided is readily imaginable, and the enthusiastic heartiness of the applause which she elicited bespoke the appreciative intelligence of her hearers.

PHILADELPHIA NORTH AMERICAN—

Her singing of "The Flower of the Water" was instinct with mystical poetry, while she rose to sublime tragic heights in the final "Death of Love."

PHILADELPHIA PRESS—

It is stale news that Margaret Matzenauer is one of the few most accomplished artists on our stage—concert or operatic. But to have heard the simplicity and distinction with which she sang the little Tchaikowsky songs was to have had an illustration of the heart-reaching fundamentals on which a great art is based. Only the real artist can do the simple things supremely well.

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A Lesley Martin Pupil—Bromberg Russian Recitals in Demand—Capouilliez Pupils in Church—A Marie Cross-Newhaus Story—The Armstrongs—Linnie Love's Death—Sam Sosnowski, Pianist and Teacher—Stock, Sundelius, Werrenrath and Lund—Alys Michot, French Song Specialist—National Opera Club Aims—Grant's "Hep! Hep! All Keep Step"

Drill, Buck and Hillis—Loretta Oppenheim, Singer and Teacher—Clara Royal and Professionals—Wells Sings With Ware—Henry Gaines Hawn to France—Totten's Accomplishments—De Witt Clinton High School Musicales—Baldwin's 623d Organ Recital, December 1—Allied Opera Begins on December 2

"Your devoted pupil, Eva Shirley," is the way one of the many successful singers who are studying with Lesley Martin signs herself in a short note to her master. She encloses a press notice from Worcester, Mass., praising her singing as follows:

Eva Shirley is a singer who has a naturally good voice, highly trained, and she would be a star in grand opera, if her voice were greater in volume. As it is, she has such sweet lyric tones as to suggest Marcella Sembrich.

Bromberg Russian Recitals in Demand

Edward Bromberg finds that his Russian song recitals are this season in greater demand than ever. He is booked for a recital of Slavonic songs at Columbia University (second appearance); at Wilbraham Academy, Wilbraham, Mass., (fourth appearance); at Blair Academy, Blairstown, N. J., and at Walnut Lane School, Philadelphia, Pa. These are only a few of his bookings. In October Mr. Bromberg gave, with great success, Russian programs at Drew Seminary, Carmel, N. Y., and at St. Paul's School, Garden City, L. I. Mr. Bromberg's Russian song recitals are pronounced to be "unique." In addition to his recitals, in different parts of the country he is teaching extensively, privately, and at the Volpe Institute of Music. Many pupils are prominent church and concert singers. Mr. Bromberg is bass soloist of the Church of St. Mary the Virgin, New York.

Capouilliez Pupils in Church

F. Reed Capouilliez, after one year of teaching, has the satisfaction of seeing eleven of his pupils located in the musical life, singing in church, concerts, etc. The list is as follows: J. Everett Saries, bass soloist, North Congregational Church; Ethel Brune, alto soloist, St. Mark's P. E. Church; George Eberle, bass, in "The Pekin" and also at St. Elizabeth's R. C. Church; Manilla D. Symons, soprano soloist, and Violet Kelly, alto soloist at Willis Avenue M. E. Church; Ethel O'Neill, alto soloist, vaudeville and cabaret; Gerald Messer, and Cecil Cook, also solo-boys at St. James' Church; Ralph Dykenan, bass choir singer, St. James' Church, Fordham; Dorothy Magee, alto, and Grace Van Heink, soprano, St. Simeon's Church, the Bronx.

A Marie Cross-Newhaus Story

Marie Cross-Newhaus, singer, writer, lecturer and Republican chairman of finance, 7th Assembly District, was active in the recent political campaign. One of her stories is as follows:

"There came a woman to the polls," she said, "who disdained all offers of instruction. 'Certainly,' said she, 'I know how to mark my ballot.'"
"When she emerged from the enclosure one of the watchers asked her if all was well. 'Of course,' she answered haughtily. 'I put a cross in every space there was.'"**The Armstrongs**

The third public demonstration of the Burrowes musical kindergarten system by Mrs. Lewis W. Armstrong took place at Washington Heights School, November 16. Fifteen numbers made up the interesting program, including class songs, piano solos, an essay on Bach, various drills, etc. Mrs. Armstrong is an experienced and successful teacher and Mr. Armstrong is prominent as a choir leader, lecturer for the Board of Education and vocal teacher.

Linnie Love's Death

Linnie Love's recent demise while in quarantine at Camp Lewis, Wash., was the occasion of the printing of a picture of this talented young woman in the Seattle Daily Times. "Gave Life for Soldiers" is the caption in connection with the picture and the following obituary:

Three minutes of silence and prayer were observed in all the Y. M. C. A. buildings at Camp Lewis at 7 o'clock last evening in memory of Linnie Love, of Seattle, who died at the base hospital yesterday morning of pneumonia, following influenza.

Miss Love, who was an entertainer of considerable note, voluntarily stayed in quarantine at Camp Lewis in order that she might assist in making the confinement of the men less irksome. Her partner, Lorna Lea, also became ill with influenza, but recovered recently.

Miss Love and Miss Lea formerly were members of the Metropolitan Opera Quartet of New York. They had sung together for the last seven years, most of the time professionally. Both were with Ellison-White Chautauqua system for a while.

Before coming to Camp Lewis they were at Fort Lawton, Vancouver Barracks, Fort Stevens, Fort Worden and Bremerton.

Miss Love was a pupil of Mme. Ziegler.

Stock, Sundelius, Werrenrath and Lund

Signe Lund has personal letters from many prominent singers and artists, recommending her as a composer and singing coach. Among these are: Frederick A. Stock, conductor; Marie Sundelius, Reinald Werrenrath and Fannie Bloomfield Zeisler. They all know her work so intimately that she stands high in their appreciation. Mme. Lund's large works for chorus, orchestra, etc., as well as

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Sam Sosnowski, Pianist and Teacher

Sam Sosnowski, pianist and teacher, whose entire musical education has been obtained in America, one of his instructors having been the eminent pedagogue, Von Hinten, is busy all day with many piano pupils. Among these are represented the wealthiest families of New York. An intimate friendship is that with Alma Gluck, who signs a photograph of herself, "With grateful appreciation."

Alys Michot, French Song Specialist

Alys Michot is now in New York singing and teaching. She makes a specialty of French songs and diction. Her voice is of coloratura quality, and on her program are modern French songs, excerpts from operas, and songs of the court of Marie Antoinette.

National Opera Club Aims

The aims of the National Opera Club of America are many and varied, but all practical. One of these was to reduce the cost of grand opera to those who wish to attend. Members of the club combined for this purpose. This was the determination which most astonished the veterans in the world of song, combined with an intention of educating the public. Critics smiled and wagged their heads, and ventured on the dangerous seas of prophecy. "Can't be done," said the wisecracks. But about the first thing the National Opera Club accomplished was to offer hundreds of the best seats in the finest opera house in the United States at a reduction of more than one third; not a few seats were scattered in poor locations, but they were as good as the members of the organization could desire. These were not for the cheaper nights, either, but for the very finest productions. The distinguished impresario, Giulio Gatti-Casazza, has generously co-operated in forwarding the interests of the society, and expresses his appreciation of the movement "more opera for more people" frequently at a sacrifice of his own financial advantage. And so it came about that the impossible was effected; the miracle was wrought. It was all very simple indeed. But the National Opera Club had done it, and it was an indisputable fact, and thereafter the feats of the new organization were deemed worthy of thoughtful consideration by observers of musical affairs.

Grant's "Hep! Hep! All Keep Step"

Jack McKenna, of Taylor's musical comedy company, sang the song "Hep! Hep! All Keep Step," by Fred A. Grant at the Village Theatre, New York, last week. The audience joined enthusiastically in singing the chorus. Arrangements are being made to issue this singable song for various voices, combined, single, and for band and orchestra.

Drill, Buck and Hillis

Thomas Taylor Drill, whose recent return to New York has brought him in contact with many old friends, possesses personal letters from distinguished musical artists and clergymen. Among these is one from the late Dudley Buck, who wrote him as follows:

Dear Mr. Drill:

I learn that you have finally decided to go west. You will be a musical loss to us, but a gain wherever you may locate. You will doubtless soon find your musical affinities and make the mark your voice and ability well deserve. Very truly yours,
(Signed) DUDLEY BUCK.

Rev. Newell Dwight Hillis, Claude Cunningham, and others also recommend him warmly.

Loretta Oppenheim, Singer and Teacher

Loretta Oppenheim is said by those who know her to possess an unusually fine dramatic soprano voice. She was for some time a pupil of Campanari. Then several pupils came to her, and now she has quite a class. Among these are Cyrille Mannheimer, whose singing has been warmly praised in the MUSICAL COURIER.

Clara Royal and Professionals

Clara Royal proposes giving more of her time as vocal instructor to those in the professional singing world. She has had many pupils, occupying most of her time, but these are mainly more or less gifted amateurs. Two of her sons are with the United States Army in France.

Wells Sings With Ware

Louise Mundell is giving a series of patriotic musicales in Brooklyn, at which John Barnes Wells sang November 18. This musicale was given jointly with Harriet Ware, the composer, who accompanied Mr. Wells on the piano in several of her own songs.

Henry Gaines Hawn to France

Henry Gaines Hawn, after living twenty-six years in the same house in Brooklyn, is about to leave it and join the Y. M. C. A. contingent in France. His eminent abilities as an elocutionist are sure to make a great demand for him. His only daughter was recently married and is now living in the Bronx, another reason for leaving the old home.

Baldwin's 623d Organ Recital, December 1

The six hundred and twenty-third organ recital by Professor Baldwin, under the auspices of the College of the City of New York, now being given at St. Luke's Church, Convent avenue and One Hundred and Forty-first street, contained the usual large variety of music. The concerts take place Sundays at 4 o'clock. On December 1 the following works will be performed: Concert overture in C major, Alfred Hollins; "Hora Mystica" ("The Mystic Hour"), M. Enrico Bossi; prelude and fugue in C minor, J. S. Bach; "Chant de May" and "Menuet-Scherzo," Joseph Jongen; largo from symphony "From the New World," Dvorák; "Suite Gothique," Boellmann.

De Witt Clinton High School Musicales

Homer E. Williams, formerly in charge of Chickering Hall, announces a series of Wednesday afternoon musicales by the students and faculty of the De Witt Clinton High School, Fifty-ninth street and Tenth avenue. The splendid pipe organ in the school auditorium and the

superior ability of the musical forces of the institution make these affairs highly interesting. Invitation cards bear the names of Joseph P. Donnelly, chairman, Emory F. White, Homer E. Williams, Harry W. Millsbaugh, and Louis F. West.

Totten's Accomplishments

Abbie Clarkson Totten, who has a well grounded reputation as a singer, also plays and teaches the piano and organ, and in various ways is a much broader educated musician than common. Devotion to her work has brought her prosperity, for she lives in her own home in Tottenville, S. I.

Malachy White, Tenor and Poet

E. Pressen Miller's pupil, Malachy White, the tenor, not only sings well, and drives an army ambulance in France, but also writes poems. Mr. Miller received the following original verse from him not long ago:

DAWN IN FRANCE.

The first faint blush of morning's cold gray light
Comes up from the East to herald the day's approach.
The stilled hush of the wind sighs through trees astir,
From the distance, boom of guns afar,
That through the night's abysmal gloom
Have shrieked their song of hate and death,
While, high above like a humming dove,
Soars alone the solitary plane,
Winging its weary way homeward after a night's debauch,
Then softly sweet across the meadows gray
Comes the gentle peal of the chapel bell,
Breathing its message of faith in God,
As if to absolve the crimes of man,
Bringing its promise of a peace to be
Symbolic of the coming day.

Kirk Towns in New York

Kirk Towns, the vocal instructor, who had been teaching in Dallas, Tex., for several seasons past, gave up his classes there recently and now is in New York, where he probably will make his future home.

Scott's Christmas Song a Favorite

John Prindle Scott's Christmas song, "There Were Shepherds," bids fair to become one of the most widely sung sacred songs for the Advent season. Its pastoral movement, lovely in its lilt, and the skilfully composed recitative passages make it a unique and peculiarly gratifying song for the soloist. Among the New Yorkers who have stamped it with their approval by singing it are Florence Hinkle-Witherspoon, Olive Kline, Florence Otis, Lotta Madden, Mary Jordan and Leon Rice.

Wadler with Daiber

Mayo Wadler, the violinist, of whom America can justly be proud, is, as already announced in the MUSICAL COURIER, now under the management of Jules Daiber, who is booking this gifted artist in connection with Rosa Raisa and Giacomo Rimini's joint recital tour to the Coast next spring. This winter he will be heard in recital at Carnegie Hall, New York, and also at the Biltmore Morning Musicals.

Robeson and Harrold for Lockport Festival

On November 14, Walter Anderson, the New York manager, signed contracts for the appearance of Orville Harrold, tenor, and Lila Robeson, contralto of the Metropolitan Opera Company, for appearances at the Lockport Music Festival, which will take place the first week of September, 1919.

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ACROSS THE COUNTRY

Albany, N. Y.—The first important musical event of the season 1918-19 was the concert given in Harmanus Bleecker Hall recently by Frances Alda, soprano; Maurice Dambois, the Belgian cellist, and Erin Ballard, pianist. The event, which was managed by Ben Franklin, was well attended, not only by local music lovers, but by many from western Massachusetts and eastern and northern New York. It was Mme. Alda's first appearance, and she was in fine voice and received a warm welcome, especially in the aria, "One Fine Day," from "Madame Butterfly." "In the Pride of May," by Frank La Forge, and Hartmann's "Somewhere in France" were two other numbers which were much appreciated. Miss Ballard was at the piano for Mme. Alda, and her accompaniments were an additional measure of enjoyment. Mr. Dambois produced rich, round tones on his cello, and his playing gave much pleasure to his hearers. A Bach aria, Handel's largo, Saint-Saëns' "The Swan" and a composition of his own—a dance—were among the numbers on his program. Mr. Dambois' accompaniments were played by Harmon Stuart Swart, of this city, a talented pupil of Dr. Frank Sill Rogers. Miss Ballard, in addition to being at the piano for Mme. Alda, rendered two piano solos creditably. Ethel Leginska is the December concert attraction, and Mme. Galli-Curci comes to Albany in January. The first fall meeting of the Monday Musical Club took place recently, Mrs. Horatio S. Bellows presiding. It was an Ethelbert Nevin evening, and an interesting program was presented under the direction of Mrs. Harry T. Irving, Mrs. Walter Hutchins and Elizabeth J. Hoffman, the last mentioned presenting the paper. A double quartet sang "Wyntken, Blynken and Nod," with Mrs. Leo K. Fox singing the soprano obbligato and Henrietta Gainsley Cross and Florence Page playing the piano duet accompaniment. The quartet was composed of Mrs. Walter L. Hutchins and Mrs. George Quackenbush, first sopranos; Mrs. William H. George and Mrs. E. F. Horton, second sopranos; Mrs. William B. Smith and Mrs. Horatio S. Bellows, first contraltos, and Mrs. J. W. Pattison and Mrs. W. D. K. Wright, second contraltos. Esther D. Keneston, Florence Page, Helen M. Sperry, George A. Rose and Agnes Jones gave piano numbers, and Mrs. J. H. Hurst sang. The wedding of Katharine Nodanley, of Castleton, and Howard Smith, tenor soloist in St. Peter's Church and a member of the double quartet of Temple Beth Emeth, took place quietly on November 9 at the home of the bride. Mr. Smith is a member of the Albany Quartet and of the Mendelssohn Club, and is one of the best known church and club tenors in Albany. Dr. Frank Sill Rogers is rehearsing the Berkshire Community Chorus for the first concert of the winter, which will take place in Pittsfield, Mass., Monday evening, December 31. The Albany Community Chorus is holding largely attended sings. Alfred Hallam comes direct from Boston to direct these events, and also the music at the First Reformed Church. The Albany Choral Society has suspended rehearsals for the present. Daniel Whittle, president of the Mendelssohn Club, entertained the members of this organization at supper recently. The death of Harry D. Thomas, for a score of years connected with the Thomas Music Stores and a well known violinist, was a shock to a large circle of friends and a loss to Albany's musical circles. He was forty-three years of age and was ill only a few days with influenza, pneumonia developing. For many years he was one of the first violins of the old Albany Orchestra, later known as the Albany Philharmonic. He is survived by his wife, who was Cora la Pough, of Poughkeepsie. Helen Sperry is planning an interesting season for the Harmony Club and the Crescendo Club. J. Austin Springer gave an organ recital in the Third Reformed Church recently, Edgar S. van Olinda, tenor, and Lelah I. Abrams, harpist, assisting. Mr. Springer played for Harold Bauer a short time ago. The Albany Music Teachers' Association gave a successful recital in the First Methodist Church for the benefit of the Albany Red Cross canteen. Ermina L. Perry, the president, made an address of welcome, and among those who took part were Cordelia L. Reed, soprano; Esther D. Keneston, pianist, and Lydia F. Stevens, organist. A tribute was paid to the late Blanche Mundt and Edna R. Levens, both of whom were to have taken part in the program. Influenza caused the death of the two musicians. Henrietta Spader, well known as a Pacific Coast publicity woman and musical manager, has been in town for several days calling on musical critics of the Albany dailies.

Service, along the lines in which she has been so successful in Columbus. Grace Hamilton Morrey has returned from Florida, where she appeared several times with much success, and has resumed her teaching at the Morrey School of Music. A week ago last Thursday there was an exceedingly musical and enjoyable program at Memorial Hall, given for the benefit of the Blind Welfare Fund. Helen Pugh Alcorn, pianist, gave two groups, including compositions by Chopin, Saint-Saëns, and paraphrase. She played with much refinement, style and brilliancy, and was warmly received. Mrs. F. A. Sieberling, of Akron, contralto, appeared twice, and as usual she was welcomed enthusiastically, as she is a great favorite in Columbus. James Kneisley brought the program to a close with a group of violin solos, in which he proved to be a player of no mean ability. This was his first appearance here.

Denton, Tex.—The management of the College of Industrial Arts Artists' Course announces the following attractions for the 1918-19 season: Leopold Godowsky, pianist, February 26; the Zoellner String Quartet, the first week in March, and Max Rosen, violinist, the last week in March. Helen Stanley was the first artist to appear in the course on November 23. Anna Case and Jacob Marcossion are among the artists who will appear in the Normal College Lyceum Course. The Denton Choral Club is to be organized again this year by Professor A. G. Pfaff, the High School Girls' Glee Club is under the direction of E. H. Farrington, and at the Normal College it is planned to have community singing of popular melody ballads each week—all of which goes to prove that Denton will be on the musical map this season.

Kalamazoo, Mich.—For three weeks this city was a dreary place indeed, what with all public gatherings prohibited and even private parties tabooed, and the early promise of the season seemed all askew. Fortunately, however, no important musical events had been scheduled, with the exception of the opening concert of the Kalamazoo Musical Society, and this was postponed without serious inconvenience. Now that the ban is lifted, and all activities are in full swing, the most of us wonder at the ease with which twenty-one days may be blotted off the calendar. The first event of the season's second start was the concert by the Great Lakes Quintet, given in the Armory on November 8, the very day the closing order was rescinded. The quintet was greeted by an audience which nearly filled the spacious auditorium, and the warmth of the reception given the players could hardly

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Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cleveland, Ohio.—(See letter on another page.)

Columbus, Ohio.—Mme. Walker Julian, a soprano who has recently opened a studio here, gave a delightful program of songs at the home of Mrs. Harry Hatton McMahon. The guests were active members of the Women's Music Club, of which Mrs. McMahon is president. Mme. Julian's daughter, a sterling young pianist, was prevented from appearing with her mother because of a serious attack of influenza. Marie Hertenstein and Emily Church Benham, pianists, gave selections from modern composers, several of their numbers being heard for the first time in Columbus. Mme. Julian sings with a charm and grace that appeal strongly, and she will be a most notable acquisition to the music colony here. Her studio is on South Eighteenth street. The first of a series of Sunday afternoon musicales, modeled after the successful affairs of last winter, was given a week ago Sunday at the Athletic Club by Signor Cicchinelli and his Italian orchestra and Mrs. Harold Clapp, soprano, soloist. These musicales are well attended and enjoyed by members of the club. They are under the direction of Kate M. Lacey. Lillian Stocklin, director of the Patriotic League Girls' Glee Club, left recently for Washington, D. C., to organize the women war workers for community singing. She will work under the War Camp Community

be attributed entirely to the affectionate regard we all feel for men who wear the uniform of Uncle Sam. The concert was given under the auspices of the Patriotic League. —November 11 was the postponed date for the Saba Doak concert, the opening event of the Kalamazoo Musical Society's season. The large Burdick Ballroom was crowded to capacity, despite the counter attractions of the Peace celebration. Doak was received with even greater favor than upon the occasion of her former visit to Kalamazoo, and Gordon Campbell, accompanist, added to the pleasure of the townspeople. —According to Henry Overly, treasurer of the organization, the Kalamazoo Musical Society has never been in a more flourishing condition, in point of membership or financial resources. The next meeting will be held in the Burdick Ballroom, December 9. The program will be devoted to French music, under the direction of Della Sprague and Victoria McLaughlin. —On Victory Sunday (November 17) a huge Victory Sing was held in the Armory, under the auspices of the War Camp Community Service. The affair was under the general direction of Stanley Morris, and received the support of the Kalamazoo Musical Society and the Kalamazoo Choral Union. Harper C. Maybee directed the singing, and H. Glenn Henderson was accompanist. Solos were interspersed by T. Stanley Perry and Robert Moseley, and a special picked chorus of twenty voices sang Natalie Berlin's "Hymn of Freedom." The sing was the most successful event of the kind ever staged in this city, and will be followed from time to time by affairs of a like nature. —December 15 is the date set for the annual rendition of "The Messiah" by the Choral Union. This year, however, it is planned to allow the audience to furnish a goodly share of the program. "The Messiah" and one or two lesser selections to be sung by the Choral Union as special numbers at a great Christmas community sing which will be held in the Armory. It is predicted that this affair will break all records, and as there will be no admission fee, there will be a merry scramble for seats, and even all standing room will be taken long before Professor Maybee appears at the conductor's stand. —A Military Glee Club has been organized among the members of the S. A. T. C. unit at Western Normal College, with forty members. —Herbert Foster Sprague, who was scheduled to open a series of organ recitals in Grand Rapids, November 24, is well known among the older residents of Kalamazoo as the "boy organist" of the local Presbyterian Church some twenty years ago. He is a brother of Della Sprague, and is now organist at Trinity Church, Toledo. —Choral Union rehearsals at the Normal School are better attended than at any time since the inception of the organization. They are held in the gymnasium, the regular rehearsal room being taken over by the S. A. T. C. unit. —The Normal Music Club, composed of seniors, juniors and faculty of the Western Normal College, held its first meeting of the season at the home of Prof. and Mrs. Harper C. Maybee on November 18. —The Senior Quartet is the name of a very popular organization, composed of the following Western Normal seniors: Dorothea Sage, Helen Hayes, Frances Hess and Marvel Liddy. Upon the several appearances already made this group has scored a decided hit. —The Fischer Exposition Orchestra, noted throughout the country, and especially in this section, where its services are constantly in demand for the better grade of concert and society work, is booked far into next year, with only a few open dates. —The Central High School, not to be outdistanced in musical matters, has organized a mandolin club. —The newly organized Liberty Band made its first appearance in sections in the big Peace parade, November 11. The band has over fifty members.

Lawrence, Kan.—Monday and Tuesday, November 11 and 12, were certainly gala days for the men in the S. A. T. C. unit in the University of Kansas. On those days a conference of the song directors of the different S. A. T. C. units in eastern Kansas and western Missouri was held in Fraser Hall of the university. Prof. Peter Dykema, director of all this work in the various S. A. T. C. units in the United States, came from Washington and presided at the conferences. Schools represented and their delegates were as follows: M. D. Geere, Baker University, Baldwin, Kan.; R. A. Mackie, Western Dental, Kansas City, Mo.; R. F. Ley, Polytechnic Institute, Kansas City, Mo.; W. E. Hoffman, Kansas City Dental, Kansas City, Mo.; H. C. Kelsey, Missouri Wesleyan, Cameron, Mo.; Dora Durham, Central College, McPherson, Kan.; Benton Peerey, Midland College, Atchison, Kan.; R. G. Jackson, Western University, Kansas City, Kan.; R. V. Magers, Park College, Parkville, Mo.; Dean E. A. Bredin, Washburn College, Topeka, Kan.; F. A. Power, Fairmount College, Wichita, Kan.; A. E. Westbrook, Kansas State Agricultural College, Manhattan, Kan.; E. L. Cox, Kansas Wesleyan University, Atchison, Kan.; R. H. Sheeks, Midland College, Atchison, Kan.; Arthur Nevin, Kansas University, Lawrence, Kan.; and Dean H. L. Butler, Kansas University, Lawrence, Kan. On Monday afternoon 300 men from the S. A. T. C. unit were marched into Fraser Hall, some greatly against their will, for an hour's instruction in singing. It did not take more than five minutes for Mr. Dykema to swing these men around and make them all ardent supporters of the camp song work. Classes in the various parts of Fraser Hall were made almost impossible by the vociferous singing of these men. They sang everything from "Over There" to "Old Black Joe," and when the hour was up vigorously demanded more. That evening another 500 men were detailed for instruction in Fraser Hall, and again the singing aroused the enthusiasm of all of those who participated. Prof. Arthur Nevin, who was for some time camp song director at Camp Grant, Rockford, Ill., played an important part in the conference and was of great assistance to Mr. Dykema. At 2 o'clock Tuesday afternoon the last detail of 300 men appeared in Fraser Hall, and with them another 200 who, although uninvited, added their voices to the singing of their comrades. The delegates all expressed themselves as having received instruction and inspiration which would be of immense value to them at their own schools. —The School of Fine Arts is now being seriously considered by the Government as a place for the proper training of bandsmen. Dean H. L. Butler this week received notice from the Committee on Education and Special Training that 200 men would probably be assigned to the School of Fine Arts within the next month. The S. A. T. C. unit here already has a band of fifty pieces, and with an additional 200 bandsmen music will probably be

forced down the throats of all in the vicinity, whether they like it or not.

Montreal, Canada.—(See letter on another page.)

Oakland, Cal.—(See "Music on the Pacific Slope.")

Philadelphia, Pa.—(See letter on another page.)

Pittsburgh, Pa.—(See letter on another page.)

Richmond, Va.—The Paris Conservatoire Orchestra appeared here on November 11 at the City Auditorium. The audience was the largest and most enthusiastic of any assembled within recent recollection. Occurring on the day when peace was declared, it was a climactic ending to a day of rejoicing. The orchestra played with great artistry, but with an absence of dramatic fire which the audience would have preferred. The program embraced the "Patrie" overture of Bizet, the César Franck D minor symphony, the "Prelude du Deluge" of Saint-Saëns, with incidental violin solo by M. Brun, and the Lalo Norwegian rhapsody. "The Star Spangled Banner" and "La Marseillaise" opened the program. —The Wednesday Club, Richmond's oldest and most imposing musical organization, has completed its staff of officers and made its plans for the coming season. J. G. Corley has again been chosen as president, with Howard D. Bryant as secretary. W. Kirk Mathews will be the conductor, taking the place of W. Henry Baker, who has conducted the club for many years. Mr. Mathews is well known here as an organist, pianist and choral conductor, and is credited with a large share in the success of the Rotary Club's revival of "The Mikado" last winter. The Wednesday Club will give its annual festival in May of next year, with an augmented and improved chorus of celebrated soloists, and a symphony orchestra of high standing. No midwinter concert will be given. The music committee, headed by Mr. Mathews, is this year unique in having a member from the soprano-alto section, Jean G. Trigg, who is prominent as a mezzo-soprano and teacher and a leading member of the Musicians' Club, of Richmond. —The opening concert of the season arranged by the Musicians' Club was given on November 18 by Mildred Faas, soprano, of Philadelphia. Miss Faas sang a program of nineteen songs, representing a variety of schools and composers. Earl Mitchell accompanied the singer skillfully and with assured artistry. Miss Faas made a splendid impression, repeating several of her numbers. The recital was followed by the annual president's day reception, given in honor of club members and their guests. The function was held at the Jefferson Hotel Auditorium. —At Monumental Episcopal Church, on November 21, Quincy Cole, organist and choirmaster, arranged for a special jubilee service in celebration of peace. Mr. Cole was to have an augmented chorus, comprising many of the leading singers of the city, whom he secured for the occasion.

Rochester, N. Y.—The Rochester Orchestra, Herman Dossenbach, director, gave their first concert of the season on November 11. The audience, thoroughly aroused by the peace news, was most enthusiastic, and the soloists, Alma Case and Arthur Hartmann, received ovations. —Greta Torpadie, soprano, gave a recital in the hall of the Rochester Conservatory of Music on Thursday afternoon, November 14. Miss Torpadie's recital was the first of a series of matinee performances for children. —Appearing under the Navy Relief Society, the Great Lakes Concert Quintet will play at Convention Hall on the evening of December 5. —With Emilio de Gogorza, the eminent baritone, as soloist, the New York Symphony Orchestra was to make its first appearance of the season in Convention Hall on November 20, with Walter Damrosch conducting. —The recital of Leo Ornstein, the Russian composer-pianist, was scheduled to be given at the Genesee Valley Club November 19. Another recital on the calendar for the same evening was that to be given by Charles Courboin, organist, at the Central Presbyterian Church, under the direction of the Western New York Chapter, American Guild of Organists. —The first rehearsal of the Festival Chorus, under Oscar Gareissen, took place Monday evening, November 18, at the Brick Church Institute. —Toscha Seidel, Russian violinist, will be the soloist at the second concert of the Rochester Orchestra, Herman Dossenbach, director.

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Syracuse, N. Y.—Postponements on account of the influenza epidemic have made the month of November exceedingly full of musical events. On November 4 Margaret Matzenauer, contralto, sang in the Mizpah Auditorium, under the auspices of the Morning Musicales, and was greeted by a capacity audience. Frank La Forge was her accompanist. The singer's program included "Ah! mon fils," from "Le Prophète," by Meyerbeer. Here the singer rose to great musical and dramatic heights and was encored again and again, giving "The Crucifix" (La Forge), with piano and organ accompaniment, as her encore, Charles M. Courboin appearing at the organ. —On Sunday evening, November 10, the Russian Symphony Orchestra appeared at the Wieting with Elias Breeskin, violinist, and Oliver Denton, pianist, as soloists. Daniel Maver, manager of the orchestra, came up from New York to be present at their appearance. They were greeted by a large audience and played with fine spirit. Mr. Breeskin and Mr. Denton were warmly received. —November 12, Anna Case, soprano, appeared at the Mizpah Auditorium, where she sang under the auspices of the recital commission of the First Baptist Church, with Charles Gilbert Spross as accompanist. Miss Case was in excellent voice and sang a delightful program. She rendered the aria "Depuis le jour," from Charpentier's "Louise," with fire and artistry, and was encored many times, as was the case throughout the evening. The audience was carried away with her renditions after the first group, and the recital was one of the most delightful ever given in the city. —The San Carlo Grand Opera Company came to the city for their annual appearance November 18-20. —Charles M. Courboin, the organist, played in the Oberlin Conservatory, Oberlin, Ohio, on Tuesday evening, November 5, before an audience of 1,000 people. This concert opened a course which includes Mischa Levitzki, the pianist, and the Philadelphia Symphony Orchestra. Mr. Courboin was re-

(Continued on page 34.)



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Influenza Lessening

It is not wise to boast, especially about the influenza, which, like the proverbial cat, has a way of coming back—but there is a feeling here that the epidemic is over and that we are now to enjoy a period of real prosperity. The theatres open today. The Symphony Orchestra, under the direction of Alfred Hertz, begins rehearsals next week and its belated season will open November 29. The Chamber Music Society, with Persinger, Britt, Ford, Firestone, Hecht and Ormay, will begin its season December 3. The Oppenheimer, Healy and Colbert seasons, which have already started, will resume and most of the artists these managers have booked will be heard here some time during the winter, though perhaps not in the original order. The Zoellners will play here on December 13. Eddy Brown plays here December 1 and 8. Lemare resumes his organ recitals November 24. The French Orchestra will be here December 4. The Shavitch-Saslavsky-Bem will play their second concert on December 17. And so the season seems really ready to open. Let us hope that it stays open. We have had enough of the "flu."

The Victory Celebration

There is no news this week except the news that every community must duplicate. The wire announcing the signing of the armistice reached this town about 1 a. m. and there was a big noise. Everybody got out of bed and stayed out of bed and on the streets most of the time until Tuesday morning. There were no fixed musical programs, however. Marion Vecki sang for a big crowd in the Park and scored a big popular success. Loisa Wessitsh sang Monday evening from the Mayor's box overlooking the Civic Center, the plaza where people congregate in this city for all celebrations. It is bordered on three sides by municipal buildings, the Civic Auditorium, the Library and the City Hall, and is one of the most beautiful squares in the country. There was a vast mob there Monday evening, an insatiable mob which demanded of Mme. Wessitsh that she sing again and again. Her big voice carried far out over the crowd and everybody enjoyed it.

As for music during the day, there was none. It was just a carnival, tin horns, tin cans, auto horns, whistles, and every other sort of noise maker. There was no attempt at order or organization and this leaves the chronicler flat. But we will now have the whole winter to make up for lost time. F. P.

John Prindle Scott's "He Maketh Wars to Cease"

Recent events have brought one of John Prindle Scott's new songs into unusual prominence; his dramatic setting

to the text "He maketh wars to cease." Opening with the broad, prophetic recitative, "They shall beat their swords into plowshares, and their spears into pruning hooks," the song has gained a peculiar significance just now, and there is a great demand for it from Mr. Scott's wide following of church singers.

Pupil of May Marshall Cobb Active

Ruth Harris, soprano, one of the successful pupils of May Marshall Cobb, is but seventeen years of age, and has



RUTH HARRIS,
Pupil of May Marshall Cobb.

already filled a number of important engagements. She was recently heard in Newcastle, Pa., where she sang in "The Holy City." Another successful appearance was as soloist with the Oakland Woman's Club at the Hotel Schen-

ley, Pittsburgh, where she sang a group of bird songs by Liza Lehmann.

Celeste D. Heckscher Entertains

Wassili Leps and His Family

The ability of American women to do their share in the work of developing both the intellectual as well as material resources of this country has been demonstrated during the great war. The latest development is rather on a new line but well in keeping with the spirit of American womanhood. An American woman has entered the field of operatic composers.

Celeste D. Heckscher, composer of a number of songs, chamber music and "The Dances of the Pyrenees," which work is both in the form of a suite for full orchestra and a pantomime with a dramatic plot and incidental music, is making New York her permanent home. She has returned after having spent last summer at New Canaan, Conn., where she worked on the completion of her opera, "The Rose of Destiny."

Mrs. Heckscher sent out invitations for a tea on November 24 and artists, musicians and literary lights were included in the list of guests. Upon this occasion she introduced Mr. and Mrs. Wassili Leps and Olga Leps.

Mr. Leps, who is a Russian by birth but a good American citizen, is well known as a conductor of opera and symphony orchestras, etc. His many friends have warmly welcomed him to New York, where he and his family will reside in the future. Mr. Leps has done very notable work and has achieved great success in bringing American singers to the notice of the public. As promoters of the movement for the development of American opera, both he and Mrs. Heckscher are most enthusiastic.

Mr. Leps as conductor and manager of the very unique organization, known as the Philadelphia Operatic Society, has demonstrated what can be done in that line by a man of his ability and foresight.

Mrs. Heckscher, who has been the president of this society, has interested the social element and through their combined efforts the society is today in a most flourishing condition. It is starting its fourteenth season with every prospect of continued success.

Raymond Allan's Patriotic Work

Raymond Allan, the American tenor, who has been devoting much of his time this past summer to entertaining the boys in camps and cantonments, has just spent a week at the camps and naval stations in and about New York City, appearing at camps Dix and Upton, Hoboken and Pelham Bay Naval Station. Among other songs, Mr. Allan sang with splendid success "No Voice But Yours," "Tours," "Little Mother of Mine," Burleigh; the inevitable and much loved "Long Trail," Elliott, and "God Be With Our Boys Tonight," Sanderson.

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REVIEW OF NEW MUSIC

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"Ring Out, Sweet Bells of Peace," Caro Romano

Whether William H. Gardner had this poem ready or got it done after the German collapse is of no particular importance. The fact remains that M. Witmark & Sons have already published a song of peace which shows no sign of hasty improvisation, and which is far ahead of most of the so-called popular songs for the occasion. The music is in 4-4 march time. It is broad and strong, with a capital refrain that is easy to sing and remember. A bold and symmetrical tune like the refrain of this song always makes a splendid effect on a military band. Such a tune has everything to gain by the sonority of brass instruments. No doubt the song will soon find its way to band stands. In the meantime it ought to be sung by every public singer. It is good enough for a concert program, and yet it is by no means above the tastes of the general public. At present it is timely and it cannot but be acceptable to any audience, partly by reason of the sentiments of the words, and partly because the music has intrinsic merit.

"Smilin' Through," Arthur A. Penn

The composer of this song, who is also the author of the words, has a little touch of an Irish folksong in the general style of the melody. One of the characteristics of this style is that the words must be distinctly heard in order to make the broken phrases of the music intelligible. It is an attractive song with an appeal in the lyric.

"Sweet Peggy O'Neill," Uda Waldrop

This is frankly an Irish ballad, in music as well as in words, and it will certainly please those who like songs with Irish characteristics. Both voice part and accompaniment is easy enough for the average amateur and there is no reason why "Sweet Peggy O'Neill" should not be a very popular girl.

"I Did Not Know," Frederick W. Vanderpool

This is a sentimental ballad of the best class. It has weight and meaning and is impressive by reason of its broad and smoothly flowing melody with a sonorous accompaniment.

"Sorter Miss You," Clay Smith

The words are in dialect but the music is of the genuine ballad style so dear to the singers of sentimental songs. There is a well written violin part to go with this song but the song is complete without the violin. The same obligato has also been published for a cello.

"The Long Day," Frank E. Tours

There is an undeniable charm about this simple ballad which ought to recommend it to singers and hearers alike. The song in general conforms to the English ballad type, but the composer has made use of a few modern effects of harmony which take the song out of the familiar beaten track. The words, by George V. Hobart, are much better than the average song lyric.

"They Shall Not Pass," Arthur A. Penn

This is a strong and dramatic song, founded, no doubt, on the siege of Verdun, but not at all to be classed as a mere song of the day to be soon forgotten. It is good, and good it will remain.

"Mine Honor and My Love," Arthur A. Penn

The pathetic words of this little song add an attraction to the already attractive music. It is a thoroughly singable song with an effective piano accompaniment.

"My Little Sun Flower," Frederick W. Vanderpool

There is happiness and contentment in this charming lullaby with darkey dialect for a lyric. It cannot but prove a success. Singers will find it fits the voice.

HUNTZINGER & DILWORTH, NEW YORK

"The Vow," Ralph L. Grosvenor

Words as well as music are credited to the author of this broad and powerful song, which is so emotionally patriotic in its appeal.

"Summertime of Long Ago," Florence Turner Maley

The words of this pretty and tuneful song are from the pen of Rose De Vaux-Roger. It is a light and tripping song in which there are some happy remembrances of days gone by. The music suits the words.

"My Madonna," Gertrude Ross

Robert W. Service wrote the poem which is not at all the conventional song lyric. Few singers will be bold enough to sing these words in public, though the music is vocal and effective.

"Lead Gently, Lord," Harry M. Gilbert

This is a sacred song, or rather a religious song, with serious words in the form of a prayer by Paul Lawrence Dunbar. It is subdued and reverential, singable and attractive. Sacred songs are always in demand when they conform to certain conditions defined by the church services. This song appears to be just what is wanted.

"Highland Joy," William Stickles

This is an English ballad in style, and the words are English too, in spite of what seems like a Scotch title. There is plenty of spirit in this tuneful song and the singer has plenty of opportunity for a vocal climax at the end.

"The Silent Lagoon," Bernard Hamblen

The barcarole lilt of this melodious song makes it doubly attractive. Words and music are both from the same pen and are alike creditable to the author.

"A Fair Exchange," Florence Turner Maley

The words of this charming song are by Mathie Lee Hausgen, who has very successfully imitated the concerts,

as they are called, of the lyric writers who ornamented the reign of King Charles II of England. The music is modern enough, light and vocally effective.

"The Last Call," May Hartmann

This is a pathetic song referring to the war that has just ended. It has a permanent interest, however, and will make an appeal for years to come.

"When I Come Home to You," Frank H. Grey

This is a ballad with words by J. Will Callahan. It was probably written for war conditions but it is just as serviceable now as ever it was, for there is no mention of war in it.

"The Mither Heart," William Stickles

Lillie F. Merriam has supplied the lyric for this song, and a very human and appealing lyric it is. There is more Scotch in the poem than in the music, which in fact, is rather conventional.

"Lady, Lady, Take Your Hoe," Ralph L. Grosvenor

This song has comedy, as well as common sense. The composer-poet says "You've got to kill the German propaganda, it may be right on your veranda." So he advises the girls to don the gentle trouserette and take a hoe to the farm. Perhaps the days of the trouserette hoer are numbered now, but the song has a worthy phrase wherein the accompanist is directed to "consider the singer."

"The Like o' Him," John Prindle Scott

There is the lilt of a folksong in this tune, with an Irish tang. But the music, good as it is, does not surpass

in merit the admirable lyric by Theodosia Garrison. This song should have more than the season's life of a popular ballad.

"Love's Tribute," Bernard Hamblen

This love song has all the requirements of a song of its class. Words and music go admirably together. They are both the product of the same author.

"Sammy Lad," Marguerite Laurence Test

The vogue of this really effective ballad in Irish folksong style will be seriously affected by the ending of the war. Perhaps the two ladies, who have produced it, will write another song less specific about France and ocean travel. Caroline L. Dier might even change the present lyric slightly. The song has a good swing.

"I'll Follow You," Florence Turner-Maley

This is an Irish song with Irish words by Stanley Murphy—that is to say, the sentiment and style of words and music are Irish and humorous and sentimental all at once.

ARTHUR P. SCHMIDT CO., BOSTON

"Zarmi," Alexander Steinert, Jr.

Sax Rohmer's story is said to have been the inspiration of this brilliant, difficult, strange and forceful concert prelude. It is not dependent on the story, however, and probably a knowledge of it would not make the music more effective than it is. This kind of music can never be popular with the amateur of moderate skill. It is a problem for the concert pianist.

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ACROSS THE COUNTRY

(Continued from page 31.)

ceived with great enthusiasm, and the papers and local musical critics united in their praise of his virtuosity.

Texas Panhandle News.—After having been in a state of dormancy for the past six weeks on account of the influenza epidemic, the musical activities of the Panhandle of Texas have again assumed normal proportions. The schedules of the teachers of the schools and colleges, as well as those of the private teachers, are unusually heavily booked. The enrollments show a slight increase over last year, which speaks well for the musical development of this unheralded country. The new twenty-stop Hilgreen-Lane organ which has recently been installed in the church and college was formally opened by R. Deane Shure on November 13. The faculty recital, which has been announced and re-announced, was finally scheduled to take place on November 25, at which time the heads of the various departments were heard. Evangeline Loeffler, who has been studying during the past summer in Chicago at the Musical College, featured the Mendelssohn violin concerto in E minor. This admirable violinist has built up a splendid violin department at the college and has again organized the orchestra, which gives a number of programs during the season. Fay Foster's "Americans Come," Sileus's "Love, Here Is My Heart," and "The Radiance in Your Eyes," by Novello, were sung by Mrs. M. B. Adams, a former pupil of Oscar Seagle. Mrs. Adams has charge of the Young Ladies' Choral Club, and will present "The Fishermens' Song," by Smart, in the near future. A new number from the pen of Mr. Shure, entitled "French Bells," was played by him, together with Chopin's C sharp minor etude and the Liszt "Gnomes." A new feature has been added to all recitals given at the college in the form of a "Sing-Song." A large curtain is suspended from the stage, and the audience joins in the singing of a patriotic number, interpolated after each number on the regular program.—A series of ten twilight vespers is announced by Mr. Shure, occurring monthly for as many months. The programs have been made up in advance, and a perusal of them indicates that Clarendon is to enjoy a banquet of the finest to be found in organ literature. The choir will assist, and there will be soloists of wide reputation on each program. The first one took place on November 17, and was attended by music lovers from the surrounding country.—The department of music of Clarendon College has adopted the MUSICAL COURIER as one of the textbooks to be used in the history classes. The contents of the paper will be used in examination, and as much importance is attached to the tabulating of current musical events as contained therein as to the knowledge gained from the regular musical histories. A new addition to the faculty is Mabel Claire Betts, who studied the Dunning System for Children with Mrs. MacDonald in Oklahoma City during the past summer. She has charge of the classes for children and teaches classes in harmony and theory. The college church choir, directed by Mr. Shure, which has earned a splendid reputation because of its annual music day festivities each spring is preparing Handel's "Samson," which will be given with visiting artists of national reputation.—Wichita Falls, one of the liveliest musical centers in the Southwest, is enjoying a most unusual period of success in this field of endeavor. The Adams Violin School, which is directed by Ramon F. Adams, pupil of Venth, Musin and others, has opened the fall term with increased enrollment. Mr. Adams is doing much for the communal and civic interest of this musical city, and is rapidly earning a reputation which is justly merited. One of his pupils, Elizabeth Brown, who is but twelve years old, played at Call Field recently, eliciting the praise of press and public. She played the "Fifth Air" by Dancle, "Humming Bird" (Perpetual Motion) by Trinkaus, and Eberhardt's "Harlequin."—Jessie Mae Agnew, supervisor of music in the public schools, has planned an extension and development in all lines of activity in that field. At the outset of the term a new Victrola was purchased and many standard records secured. Chorus work, glee club and orchestral classes, as well as classes in history, harmony and appreciation, are included in the extension plan. Two hundred and ninety-one high school students have enrolled for glee club work. The high school club will present Anderson's "The Wreck of the Hesperus." "Joan of Arc" will be given by the boys' club, and Page's "Contest of Nations" will be staged by the grammar grades. Thus the public school system of Wichita Falls is feeding the "fountain of youth" with knowledge and enthusiasm, which is being directed in the proper channel to eventually emerge a greater musical city. Among the other teachers who are obtaining gratifying results are Kathaleen Stonecipher and Ernest Katz, piano; Theresa Veals, voice; C. J. Tempelton, violin, and Mrs. Burris, Dunning System.—Some readjustment of the dates for the appearance of the grand opera and concert artists, as announced by the high school, has been necessitated owing to the influenza epidemic. The first concert will take place on Tuesday evening, December 10, when Arthur Middleton, Metropolitan Opera basso, will be heard. The Merle and Bechtel Alcock concert, announced for November, will not be given until February 5. Amarillo continues to be as active as ever in a musical way, and the private teachers, as well as the Amarillo College of Music, report increased activities. Enrollments in the classes of the following teachers have been higher than in previous years: W. S. Axtell, Eleanor Rider, Cleta Miltholland, and Mrs. Emil Myers, piano; Mrs. Robert Wilson, voice; and Mr. Dooley, violin. The Philharmonic Club, one of the greatest factors in helping promote the cause of music in this section, has organized for the ensuing year, and the year book gives evidence that this splendidly equipped organization has made rapid strides during the past season. The officers are as follows: Mrs. J. J. Crume, president; Mrs. Clifford Thompson, recording secretary; Mrs. I. D. Cole, treasurer; Mrs. E. L. Roberts, vice-president; Mrs. Otis Trulove, corresponding secretary; Mrs. J. O. Jenkins, parliamentarian; Mrs. Frank M. Ryburn, musical director; Mrs. E. F. Lanham, librarian. Mrs. Frank M. Ryburn, Mrs. Robert Wilson and Mrs. W. S. Axtell are on the program committee. Their programs include only the best in oratorio and opera study, and the practical programs contain a complete list of classics, which will be heard by prominent artists at each

meeting. In the churches a high standard of excellence is being maintained, and the musicians are, for the most part, those who have been serving in their respective capacities for many years. I. H. Davies, director, W. S. Axtell, organist, First Presbyterian; Mrs. E. Peterson, director, Zollie Garrison, organist, First Christian; E. F. Myers, director, Mrs. E. F. Myers, organist, First Methodist; Mrs. R. Wilson, director, Minnie Hutchins, organist, Baptist; Mrs. E. W. Glenn, director, Gertrude Lowmes, organist, St. Andrew's Episcopal; A. W. Shoultz, director, Mrs. Carrie Myers, organist, Congregational; Mrs. J. L. Van Matta, director, Mildred Hyatt organist, Church of Christ; and Irene Ames, organist-director, Catholic. Two glee clubs from the high school, directed by Rachel Kendall and Mamie Rayburn, are preparing programs, and four other public school music teachers have been engaged for the present season. They are Ruth Harrington, Mildred Burgess, Ineva Headrick, and Violet Davidson. The Bertha Farmer Concert Company gave a recital in the college chapel, Clarendon College, on November 22, which was an exhibition of artistry much above the average run of lyceum numbers. They are serious artists, and present the classics in an earnest, masterful fashion. The company consists of Bertha Farmer, soprano; Ethel Murray, cello; Earl Brown, piano; and Martha Alexander, violin.

Peterson-Gardner Mt. Vernon Recital

The Board of Trustees of the First Baptist Church, Mount Vernon, N. Y., gave the first of a series of three recitals on Monday evening, November 11, with May Peterson, Metropolitan Opera soprano, as soloist. Salvatore De Stefano, harpist, who was scheduled to appear, was prevented from doing so by illness, but an excellent substitute was found in Samuel Gardner, American violinist and composer. Miss Peterson, beautiful and always charming, delighted her audience with a pleasing program, which included two old Scotch songs—"I'm Wearin' Awa" and "Oh, Whistle an' I'll Come to You, My Lad" (Burns)—Mozart's "Alleluiah," Debussy's "Noel des enfants qui n'ont plus de maisons," La Forge's "I Came with a Song," and Bainbridge-Crist's "Auld Scotch Songs." Miss Peterson was compelled to repeat several of these numbers and give encores. Mr. Gardner, violinist of the Elshuco Trio, rendered an interesting program with his usual skill.

"The Cradle Song of a Cossack Mother"

The beautiful "Cradle Song of a Cossack Mother," from Lermontoff's "Russian Lyrics," published by Duffield & Co., has recently been set to music by Sacha Votchenko, the Russian composer. This poem has been translated into English by Martha Gilbert Dickenson Bianchi, and will be heard for the first time when Votchenko gives his next Studio Concert Intime at the Hotel des Artistes.

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Maria Conde to Sing With the Russian Symphony

Maria Conde, whose remarkable coloratura voice will be remembered from last season at the Metropolitan Opera House, has been engaged to appear as soloist with the Russian Symphony Orchestra in Williamsport, Pa., on December 3. December 5 she will give a joint recital with Paul Althouse, tenor of the Metropolitan Opera Company, in Elmira, N. Y.

Moreno Sings at Peace Celebration

Unbounded enthusiasm was displayed at Camp Upton on Monday evening, November 11, when Paul Moreno, an American tenor, sang before an audience of about 3,000



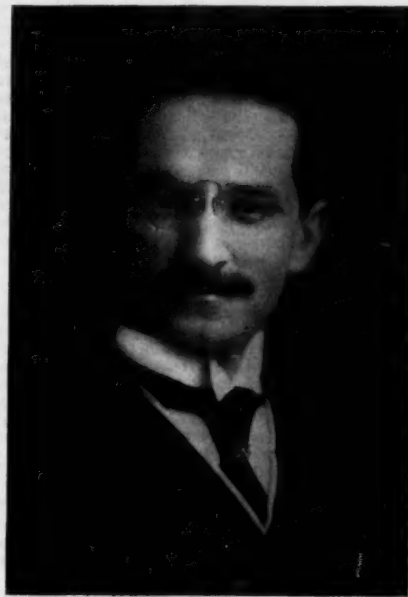
PAUL MORENO,
Tenor.

soldiers. Everyone was in high spirits, owing to the fact that the Armistice had just been signed, and loud and long was the applause bestowed upon Mr. Moreno for his

excellent singing. The tenor was assisted by Athens Buckley, soprano, and Miss Barber was the accompanist.

Louis Kuppin's Successful Pupil

Louis Kuppin, tenor and vocal instructor of Chicago, where he occupies a studio in the Fine Arts Building, has achieved considerable success with several of his pupils.



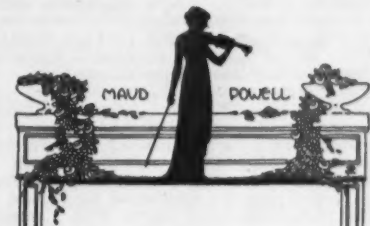
LOUIS KUPPIN,
Chicago Vocal Instructor.

One of them, Eugene Berton, seventeen year old baritone, on Saturday afternoon, October 26, gave his first song recital at Aeolian Hall, scoring a big success, showed the careful training received at the hands of Mr. Kuppin. Under his tutelage young Berton made great progress, taking daily lessons for over a year before he left Chicago. One of the critics of the MUSICAL COURIER, in reviewing his debut at Aeolian Hall, stated: "The youthful artist evidently has been well trained and his natural voice is worthy of the time spent on it. . . . The excellent

training that Eugene Berton has had extends as well to his diction as to his vocal method."

Some time ago Mr. Berton wrote from New York to Mr. Kuppin in Chicago that "I feel that I have had one true friend in you and I shall never cease to love and honor you, and to feel that thrill of gratitude every time I picture you. I have been using your exercises and they have helped me greatly. I think I had to get away from you to fully appreciate the work you have been doing for me. How I wish you were here for my recital!"

Mr. Kuppin feels elated at the reception accorded one of his pupils in the metropolis and is also confident that with continuous work Mr. Berton should climb to the top.



Turn to page 38

of "The Unpardonable Sin," by Rupert Hughes, and kill the 'e' at the end of line 4.

N. G. Taylor
1400 Broadway, New York

ANOTHER DAI BUELL SUCCESS

N. Y. EVENING POST
By Henry T. Finck

Yesterday was the one hundred and seventh birthday of Franz Liszt. Miss Dai Buell celebrated it by making the principal number of her program the colossal B minor sonata of that great Hungarian, or, rather, cosmopolitan democrat. This sonata is one of the greatest compositions ever written for the piano, but some pianists fight shy of it. Why? They say they disapprove of it, but the real reason is that they are unequal to it. The very greatest pianists do play it. And here comes Miss Buell, a young pianist from "cold" Boston, who plays the gigantic work with a verve and clarity, a tenderness and passion, a keen sense of tone-color, a firm but rubato rhythm that held hearers spellbound! The massive opening, the succeeding short phrase in the bass that may typify, like the four opening notes of Beethoven's C minor symphony, the knocking of fate at the door; the clashing struggle of these two themes; the development of the second into a passionate love song, the almost despairing music near the close, the resignation and hope of the final chords—all was dramatic, all was played with a full realization of the emotional significance of the music. It was a fitting tribute to the day. bati's transcription of the "Dance of the Happy Spirits" in Gluck's "Orpheus," which was played with a beautiful feeling for the tone-color of the original (flute solo and muted strings), and four Chopin pieces, including the "Revolutionary" etude, which was not played conventionally, but was even more effective on that account.

The third part of the program began with Paderewski's charming "Intermezzo Polacco." Again we ask why do so many pianists avoid Paderewski's composition—are they jealous? This was followed by Tchaikowsky's "Humoresque," which was played with a keen sense for the meaning of the first two syllables of the title. Liapounoff's "Elégie," dedicated to the memory of Liszt, was another contribution to the anniversary. This is conceived in a true elegiac spirit, and worthy of its dedication. It was an appropriate close.

Recalled at the close of the program, Miss Buell played the "Rigaudon" of MacDowell, another composer whom Miss Buell loves. She played it with a fine sense of its rococo significance. Altogether it was a most enjoyable recital. Miss Buell is a real modern pianist—not an ultra-modern.

N. Y. MORNING TELEGRAPH

Popular Pianist Pleases Large Audience With Brilliant Program

Dai Buell, already risen to the front rank of women pianists, added to her artistic stature as a recitalist at Aeolian Hall yesterday when she delighted a good sized audience with her wisely chosen and splendidly delivered program of which Liszt's sonata in B minor in one movement was the salient and most successful feature. Chopin was mightily represented by a group of four, and the Tchaikowsky "Humoresque" afforded a good display of Miss Buell's technic at its best. Paradies' toccata in A minor, a Gluck-Sgambati melody, Paderewski's "Intermezzo Polacco" and Liapounoff's "Elégie" rounded out the program.

OTHER PHRASES FROM OTHER REVIEWS

N. Y. TRIBUNE

Miss Buell is an artist possessed of an excellent technical equipment and considerable delicacy of appreciation and poetic sensibility. Her talent is evident.

BROOKLYN DAILY STANDARD UNION

Her playing possesses many commendable features, both in technique and interpretation. The pretentious number on her program was the Liszt sonata in B minor, the sardonic fugal section of which she essayed with real Mephistophelian

emphasis. Her playing revealed qualities indicating great future promise and present worth.

N. Y. EVENING SUN

She combines with a great deal of powerful technique a lightness and fleetness of touch, as well as a feeling for the melodies written between the brilliant Lisztian rushes up and down the keyboard.

N. Y. TIMES

Dai Buell, a pianist of pleasing manner, on the stage, showed technical skill and intelligent appreciation.

N. Y. EVENING GLOBE

Miss Buell played with sincere artistic feeling and considerable technical skill.

N. Y. EVENING MAIL

Produced delightful results.

N. Y. HERALD

She has considerable percussive power. Of technical facility she has acquired a bountiful supply. Her scale passages are brilliant and her chordal playing effective.

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CROWDED CHICAGO HALLS HEAR TWO VIOLINISTS ON SAME DAY

Heifetz Plays at Orchestra Hall, Czerwonky at the Playhouse—Vera Kaplun Aronson Scores as Soloist with the Chicago Symphony—Guiomar Novaes and Helen Stanley Give First Kinsolving Musicales—Notes of Local Studios, Schools and Artists

Chicago, November 23, 1918.

Two masters of the violin were the musical attractions of last Sabbath and both packed their respective halls. Jascha Heifetz sold out Orchestra Hall and thousands of patrons were turned away, who will have to wait until December 8 to get a chance to hear this wizard of the bow, unless they be fortunate enough to secure seats for the Kinsolving musicale which is to take place at the Blackstone Hotel December 3. The other, Richard Czerwonky, packed the Playhouse, where the local musical fraternity was well represented, not only through well known faces in the violin realm but also among pianists and vocalists. Mr. Czerwonky, who since the opening of the present season heads the violin department at the Bush Conservatory, was heard in a program identically similar to the one he played on Wednesday, November 13, in New York, and which was reviewed in the MUSICAL COURIER of last week. After hearing Mr. Czerwonky's playing of that program one can easily understand the eulogious tributes paid him not only in this paper but also in the contemporaries of the metropolis. A detailed analysis of this recital therefore is deemed unnecessary. Suffice it to say that the reception accorded Mr. Czerwonky presages well for many future appearances in this locality, where he is already one of the dominant musical figures. The Bush Conservatory may well be proud to count in the roster of its faculty such a master, teacher and virtuoso. Likewise Chicago has added another star to its musical constellation.

Louise St. John Westervelt Pupils Busy

Many pupils from the studio of that prominent Chicago vocal instructor, Louise St. John Westervelt, are filling important positions and engagements throughout the country. Martha Cook has been engaged as soprano

soloist at the Rogers Park Methodist Church, where she gave a program on the afternoon of November 18. Miss Cook is a Minneapolis girl and is the possessor of a soprano voice of excellent quality. Another soprano, Georgia Nettles, has been engaged as soloist and choir director at the Western Avenue Methodist Church. Miss Nettles sang on November 13 at the Great Lakes on a program arranged by the Society of American Musicians. Grace Wynn, another gifted pupil of Miss Westervelt, has charge of the vocal department of the South Dakota State College, Brookings, S. D. She has charge also of a large community chorus for army training camp corps.

Managers in Town

Jules Daiber, the energetic manager, was in Chicago a few days during the week in the interest of his artists and to witness the first performance this season of two of his stars with the Chicago Opera Association, Rosa Raisa and Rimini. Mr. Daiber will make trips between Chicago, St. Paul, Minneapolis and the Middle West. Another manager in town for the opening of the Chicago opera season was Wendell Heighon, the popular business manager of the Minneapolis Symphony Orchestra.

Neumann to Present Chicagoans in Recital

Carolyn Willard, pianist, will be heard in recital Tuesday evening, November 3, at Kimball Hall, under the direction of F. Wight Neumann. Miss Willard's program will contain compositions by Brahms, Chopin, Schumann, Percy Grainger, MacDowell and Liszt.

Sibyl Sammis MacDermid, soprano, and Glenn Dillard Gunn, pianist, will be heard in a joint recital Thursday evening, December 12, also at Kimball Hall under the same management.

Sturkow-Ryder Notes

Mme. Sturkow-Ryder left for the South this week, opening the "Master Pianists Course" of Mrs. Jason Walker in Memphis, Tenn., November 23. She has written the music to her exquisite English lyric, "The Fairies Have Never a Penny to Spend," and dedicated it to Jane English, the popular coloratura soprano.

Mrs. Sturkow-Ryder has just returned from some Illinois concerts. At one of them, Bloomington, she has appeared four times in two years.

Novaes and Stanley Give First Kinsolving Musicales

The first Kinsolving musicale took place on Tuesday, November 19, at the Blackstone Hotel, and as the proceeds for the series are to be devoted to the Day Nursery, Miss Kinsolving is entitled to a few words of praise for her generosity in giving her time and efforts for such a worthy cause. Guiomar Novaes and Helen Stanley were two decidedly strong attractions, and as Mr. de Stefano was unable to appear on account of an attack of influenza, these two young ladies added extra numbers to their groups. Miss Novaes deepened the splendid impression she made at her former appearances in Chicago. Her playing is remarkable—such virility, such clarity and such tonal

beauty is seldom combined. She is an artist of the highest rank. Mme. Stanley, who has not been heard here since she was a member of the Chicago Opera Company, has made great strides in her art. Her voice was beautiful and clear and her enunciation a joy. She got the most out of each number, and several of them were novelties. Her musical taste and intelligence were never better revealed than at this recital, and her hearers were delighted with her efforts and rewarded her with applause. In fact, the audience was very enthusiastic over the artists, and they had to respond to encores. The morning was a most enjoyable one. Gordon Campbell, at the piano for Mme. Stanley's numbers, was a great support, and his exquisite accompaniments were in themselves rare art.

Ruth Ray Will Continue Study with Auer

Ruth Ray, the gifted Chicago violinist, left this week for New York to continue her studies with her famous teacher, Professor Auer. Miss Ray has given up all engagements for this season and will devote her time entirely to study in preparation for her debut next year. Then, undoubtedly, Ruth Ray will be another name added to the list of young wizards of the violin coming from the Auer studio. Much is expected of this young American girl by those who have heard her and her debut is looked forward to with much anticipation.

Notes from Knupfer Studios

The Knupfer Studios presented a children's recital Saturday afternoon, November 23. On account of the large number of participants the program was divided into three sections, the members of the primary grades appearing at 2 o'clock, of the intermediate grades at 3, and of the advanced children's classes at 4. All showed the result of careful training. Myrtle Peterson, a professional pupil of Mr. Knupfer played before the Women's Club of Lake Bluff on November 25. The second term of the regular school year commenced November 18.

Bush Conservatory Recital

Saturday afternoon, November 23, the Bush Conservatory presented pupils of Bertha Beeman, Moses Boguslawski and Richard Czerwonky in recital at the recital hall of the new Conservatory Building. Mayme Rabinovitz, Rosa Brown and Pauline Haggard, pianists, were Mr. Boguslawski's pupils appearing; Luella Chapman Pierce and Helen Kelso, soprano, were from Mr. Beeman's studio, and a violin quartet made up of the Misses Barrett, Fletcher, Fetzer and Wicks were Mr. Czerwonky's students.

Emma Clark-Mottl Gives Reminiscences

At the Music Appreciation Class this Friday morning, Emma Clark-Mottl, president of the International College, gave personal reminiscences of the home life of Mesdames Marchesi, Chaminade, Litvinne and Mons. Guilman and a sketch of the program presented on that afternoon by the Chicago Symphony Orchestra. Georgina Macpherson presented parts of the Saint-Saëns concerto. Following this 11 o'clock program, the violin and piano ensemble for students was held under the direction of Alexander Kraus, of the first violins of the Chicago Symphony Orchestra.

Moses Boguslawski's Chicago Recital

Moses Boguslawski, a recent addition to musical circles of Chicago, will be heard in piano recital at the Playhouse, Sunday afternoon, December 8. This is Mr. Boguslawski's first appearance in Chicago this season. He will present an interesting program, including Beethoven's sonata, op. 90; a group of Chopin etudes and the entire "Italian Pilgrimage" of Liszt. This is the first time the latter work has been given in its entirety in Chicago for some seasons.

The concert is under the management of Amy Keith Jones.

Jeannette Durno Will Present Pupil

Jeannette Durno will present her pupil, Shirley Taggart, in a piano recital at the Durno studios in the Lyon & Healy Building on Sunday afternoon, December 1, at 3:30. Miss Taggart will play a Chopin group, a group of modern pieces and the Grieg concerto.

Mrs. Aronson and Rabaud Share Orchestra Concert Honors

Honors at the Chicago Symphony Orchestra's concerts this week were shared by Vera Kaplun Aronson as soloist and Henri Rabaud, whose second symphony was presented, both Mrs. Aronson and the symphony having first appearances with the Chicago Symphony on this occasion. Well remembered for her excellent piano playing at her first Chicago recital a few years ago, the young Russian pianist proved again at this big opportunity that she has much to recommend her. In her rendition of Saint-Saëns' delightful second concerto, Mrs. Aronson disclosed an efficient technical equipment, sound musicianship and thorough understanding of her medium. She brought out with fine effect the many beauties of the work and played with that simplicity and charm which endeared her to her listeners at her first Chicago appearance. Since that hearing Mrs. Aronson has made noticeable strides in her art, and

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her work on this occasion was all the more excellent. She has been very well taught. She won a rousing and well deserved success, no small part of which was due to her lovely stage presence.

Rahaud's symphony was the other high light of these concerts, and in it Eric Delamarter had many opportunities and made each one count, the orchestra under his leadership giving an exceptionally splendid account of itself. As to the symphony, it is melodic, theoretic, well scored, and though there is not in it those combined musical ideas that go for portentousness, it met with the approval of the audience, especially the scherzo, which caught their fancy and received hearty applause. The orchestra also rendered Elgar's "Froissart" overture and Dukas' scherzo, "The Sorcerer's Apprentice."

Musical News Items

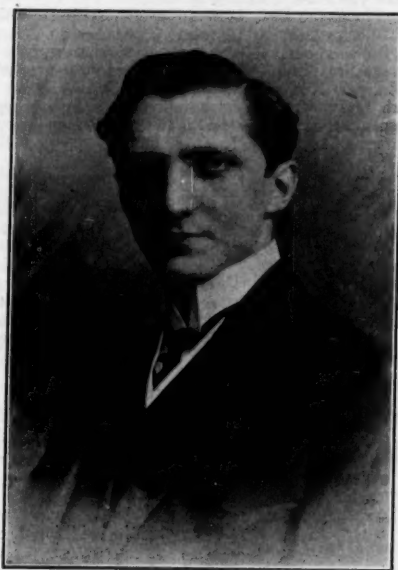
The second studio recital at the Scaffi Grand Opera School took place last Sunday afternoon, November 17. Those who acquitted themselves with much credit were Sofia Strandene, Amy Lewinsohn, Olivia Schreier, Margaret Beazley, Jeannette Lucas, Mavis Roma, Helen Kollers, Charles Fricke and Thomas Boe.

The Chicago Artists Association presented its second program at the Fine Arts Recital Hall, Tuesday afternoon, November 19. Seven artists of the association took part.

JEANNETTE COX.

School of Music and Arts Vocal Recital

The handsome building, both as to exterior and interior, of the New York School of Music and Arts, Ralfe Leech Sterner, director, has had many successful recitals and concerts, but as an enthusiastic listener expressed it,



RALFE LEECH STERNER,
Director, the New York School of Music and Arts.

that of November 14 "was the best ever." This was the four hundred and eighty-seventh affair, so it is saying a lot! It was a recital by vocal pupils of Mr. Sterner, and

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Eb (c-E) F (d-F)

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Song of the Chimes..... .50
C (b-C) E (d-E) F (E-F)

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all seventeen numbers received genuine attention and loud applause from the big audience.

Marion Stavrovsky has a big dramatic soprano organ and sang "O Don Fatale" with much expression, both facial and otherwise. Very artistic was the singing of "Il Est Doux," by Mary Tracy. Anita Sanford astonished all by her progress since last heard; her number was "Ave Maria," from "Otello." Further study will be well worth while. Therese Shaffron has beautiful high tones, with a range of three and one-half octaves, displayed in "Qui la voce" (Rossini). Beauty of person and a strong voice are united in Catherine Terhune, whose singing always attracts friends to hear her. Evelyn Christie possesses a coloratura voice, singing "Spring's Awakening," and if she continues earnest study will attain artistic heights. Mary Marcus sang "The Kiss" waltz nicely, showing fine results under the Sterner method; she is a successful Brooklyn teacher. Another who did well was Beatrice Brennan, practically a beginner, singing songs by Wood and Spross. "Very nicely done" was the exclamation after Christine Demarest's songs, consisting of "An Open Secret" and "Life's Merry Morn." A light soprano characterizes Elizabeth Pachinger's voice, heard to good effect in Neidlinger's "The Gardener." Angeline Tellysh sang "My Lover He Comes on a Skee" very beautifully, and Helen Wolverton was a most capable accompanist.

The Sterner method of vocal development obtains results, for it is based on long experience and deep study. Natural laws are observed, the voice carried along carefully but thoroughly, and soon the singer feels entire con-

fidence and self possession as a result. While all the musical affairs at the Sterner institution have excellence, the vocal department shines especially.

A New Thanksgiving Song

by James G. MacDermid

James G. MacDermid's brilliant new Thanksgiving song, "Make a Joyful Noise," is a very timely contribution to the choir loft, especially in view of the peace celebrations that are being held throughout the country. That it is already enthusiastically approved of may be gleaned from the excerpts from letters already received:

You certainly struck a much needed style when you had your inspiration for high class, interesting religious songs. Your new things ("Make Joyful Noise" and "The Ransomed of the Lord") are superlative. Very gratefully,
(Signed) MARY SLEEPER RUGGLES, Boston, Mass.

"Make a Joyful Noise" is particularly attractive and I have used it in the synagogue with splendid success.
(Signed) ZIPPORAH ROSENBERG, Philadelphia, Pa.

I had not yet seen "Land of Mine" and "Make a Joyful Noise." Shall see that both are used immediately. As organist of First Church of Christ Scientist in this city, I am familiar with all your sacred numbers and am always glad when our soloist sings one, since they are so well written. Cordially yours,
(Signed) GEORGE F. OGDEN,
Manager Des Moines Subscription Concerts.

"Make a Joyful Noise" is great. We church singers could not exist without you, so may your writing and success know no end. Very sincerely,
(Signed) GRACE JAMES, Los Angeles, Cal.

BANGOR DAILY NEWS, TUESDAY, NOVEMBER 19, 1918.

SCHUMANN-HEINK HAS WONDERFUL RECEPTION

**Stirring Scene at Music Festival in Auditorium as
Famous Prima Donna Sings, When the Boys
Come Home—Norman Arnold Creates Furor.
Biggest Chorus at Any Recent Festival—Bangor
Band Makes Favorable Impression.**

A tremendous ovation greeted Madame Schumann-Heink at the close of her final program number at the Victory Concert, the great patriotic opening night of the Maine Music Festival, when to the wild applause of thousands of excited men, women and children, she sang her favorite war song, "When the Boys Come Home." At the close the audience rose and cheered the famous contralto to the echo. It was a wonderful tribute to a most inspiring song. As a song it does not have a very powerful appeal. The music is not unusual and the words convey no strong human emotion. But as sung by Schumann-Heink it took on through her fervent interpretation almost the beauty of an inspired war song.

Madame Schumann-Heink responded to an encore by making a bright, witty talk to the audience in which she said that she had grown so fond of singing to the soldiers in the camps (that although she had been singing for 21 years, she expected to be able to sing for 21 more years. And the audience gave ample demonstration of their approval.

At the close of her final program number Madame Schumann-Heink was presented with two handsome baskets of flowers the gifts of the festival chorus and Bangor friends and as the great prima donna bowed her thanks the audience arose in a body as a tribute to the great singer whose wonderful singing had made such a tremendous sensation.

A WONDERFUL WOMAN

Madame Schumann-Heink, always a favorite here, was at her best in this concert. And yet it was not in her more pretentious numbers that the applause was so sweeping and long continued. It was the simple themes of love and life, the thrilling patriotic fervor of the war songs and national hymns that her voice, deepened and enriched by the priceless sacrifice offered upon the altar of liberty and love of country—she has four boys in the uniform of the United States—found such eloquent appeal and seemed to reach out and wind itself about the heart strings of her auditors.

Daddy Boy, a simple Irish song, that many will remember as being among the numbers sung here last year by Miss Margaret Wilson, daughter of President Wilson, was sung with an artless grace and simplicity that carried the audience breathlessly along, enthralled by the pure beauty of its lyric loveliness and the spiritual interpretation of its manifold charms by a voice of rare sweetness.

It was left, however, for the last programmed number to awaken the pent-up enthusiasm of the audience to its highest pitch. When Schumann-Heink uttered the opening notes in the big patriotic war song of home and camp, of trench and dugout, of land and sea and air, "When the Boys Come Home," the big audience rose en masse to cheer the famous prima donna to the echo. And never was there such a demonstration since festivals have been held within the wide walls of the Auditorium. Never in all the twenty-two years that have come and gone has a Bangor audience, as a rule not inclined to ovate,

demonstrativeness, showered in such unstinted measure, upon even such artists as have honored Bangor with their presence, the full and incomparable ovation that was tendered to Madame Schumann-Heink.

As a final number to the big program, rich in songs of war and peace, the great contralto led the chorus and audience in a splendid rendition of "The Star Spangled Banner." Madame Schumann-Heink led the singing and stirred the audience by waving a large American flag. It was a magnificent spectacle and the audience went wild with enthusiasm, and the ovation that followed was second only to that brought out by the song, "When the Boys Come Home."

Concerning Madame Schumann-Heink's place in music it were idle folly to express an opinion here. The world has set the seal of its approval upon her wonderful voice, her great warm heart, her love for her work, her brilliant mind, her artistic skill, as well as the love that has been won by her as a mother, woman, and loyal patriot. She has sung here many times in the past. That she may again come to Bangor is the earnest wish of all who heard her in the glory of her young womanhood and who have again fallen beneath the sway of her genius, now that touch of time has fallen upon her head but has left unmarked the rich and glorious voice and the wonderful mother heart that beats beneath. To few it is given to be great singers, to perhaps more the richer exaltation of great motherhood. To a few, like Schumann-Heink, God has been good; and they are both. But perhaps it is better to be a great mother. Grief clarifies. We see more through a tear than through a telescope. And to those who honestly differ as to the real beauty and true inwardness of Madame Schumann-Heink's singing, it would be well to say, that here for tonight, the telescope has been thrown away and the singer has for once at last been presented through the light of radiant mother love. And after that, the rest may be thrown away.

Management:

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Aeolian Hall, N. Y.

Steinway Piano

CONDUCTOR RABAUD FEATURES SAINT-SAENS' SELDOM-HEARD "ORGAN" SYMPHONY

Boston Welcomes Josef Hofmann After Long Absence—Apollo Club Sings Cadman's "Vision of Sir Launfal"—Roland Hayes, Negro Tenor, in Recital—Raymond Havens Plays Interesting Piano Program

Boston, November 24, 1918.

Olga Samaroff, the eminent pianist, was the assisting artist at the second pair of concerts by the Boston Symphony Orchestra, under Mr. Rabaud, Friday afternoon and Saturday evening, November 22 and 23. The orchestra played Schubert's "Unfinished" symphony and Saint-Saëns' so called "organ" symphony in C minor. Mme. Samaroff played for the second time at these concerts the Grieg concerto in A minor. It seems to be a great favorite with feminine pianists, as five out of the six who have played with the orchestra in Boston have chosen it. Nevertheless, it is a work which does not seem to grow less interesting because of frequent performance, and even when played indifferently it makes its impression not only by virtue of its inherent beauty alone but by the warmth and melodic charm of the orchestral part. Mme. Samaroff has undoubtedly improved since her last appearance here, her horizon has broadened perceptibly, and she plays with more depth and keener insight. Her technique is as brilliant as ever, but in her manner and style there is an added sense of reserve and a refinement of touch which become her greatly. She was enthusiastically applauded for her share in an excellent performance of this familiar concerto. Mr. Rabaud shows unusual regard for the individuality of his soloists and is to be commended for the splendid accompaniment of his orchestra.

The Schubert "Unfinished" symphony was a gem of romantic beauty. Theme flowed into theme and the elegant moulding of phrase by both orchestra and individual soloists revealed in its fullness the rich melodic content of this masterly fragment of tender, soulful lyricism. By contrast, the Saint-Saëns "Organ" symphony seemed more stupendous and ecclesiastical than ever. Built as it is along colossal lines, it becomes a majestic monument of invention and contrapuntal skill, rich in color and devotional in contour. The organ was played by Albert W. Snow with due regard for its importance and never predominated obtrusively. The piano part was likewise well played by Alfred de Voto. Mr. Rabaud more than strengthened the splendid impression he made last week and was received with generous applause by an enthusiastic audience.

Raymond Havens' Recital

Raymond Havens, the brilliant young pianist, gave an interesting program of piano pieces in Jordan Hall, Saturday afternoon, November 23. His program was well chosen to show this many-sided young artist to advantage. He played the Bach-Taussig toccata, six Chopin études, the lengthy sonata in B minor by Liszt, two études by Stravinsky, prelude and variations in A minor by Edward Royce, "If I Were a Bird," by Henselt, and the virtuosic "Campanella" etude by Liszt. Mr. Havens grows steadily,

and his recitals are always interesting and pleasurable to hear. He plays with technical brilliance and imagination—his interpretations are marked by sincerity, tonal color and poetry. Devoid of mannerisms, he makes his appeal by his honest, straightforward presentation of the work in hand. His audience filled the hall and freely expressed its approval, demanding extra numbers.

Welcome Return of Josef Hofmann

For the first time in many years Josef Hofmann, the eminent pianist, appeared in recital at Symphony Hall Sunday afternoon, November 17. In spite of the inclement weather and the long lapse of time since his last appearance, he found a large and enthusiastic audience awaiting him. In the fullness of his powers, in unusual good humor, he played a program made up entirely of works, tried and true, by foremost composers for the piano in generations past. The passing years have mellowed both the artist and his art. His playing is more than ever characterized by discrimination, a keener sense of values, and a marked refinement of tone.

Contrary to his announced intention of playing the entire program without leaving the stage, he showed his appreciation of the opportunity to help by leaving the stage between his groups so that several attractive young ladies might pass through the audience to gather dimes and quarters for the Allied War Work interests. It is hoped and expected that the cordial reception accorded both the artist and his program will be a sufficient inducement to bring this first rank artist back to Boston ere long.

Apollo Club of Boston in Its First Concert

The Apollo Club of Boston, Emil Mollenhauer, conductor, gave the first of its series of concerts for the season in Jordan Hall, Tuesday evening, November 19. This veteran and admired chorus of male voices was organized in 1871, and has been actively at work for forty-eight consecutive years. The program was made up of miscellaneous numbers for male voices, Charles W. Cadman's new and interesting "Vision of Sir Launfal" and soprano solos by Grace Bonner Williams, the assisting artist of the evening. "The Star Spangled Banner," which opened the program, was stirringly sung by the club and fully ninety per cent. of the audience, and the effect was electrifying, as may be imagined. The second number, in the same vein, was the late Alfred Denghausen's "Hail, Land of Liberty." Mr. Denghausen was for twelve years an active member of the club and a prominent baritone in this vicinity. A further note of patriotism was struck when, after singing Rogers' "The Name of France," the Rev. Henry van Dyke, chaplain of the First Naval District and writer of the poem, arose and publicly thanked the club "in the name of France" for its stimulating singing of the number. Mr. Cadman has made a very picturesque and attractive setting for Lowell's well known poem, which the club sang very effectively. The incidental tenor and baritone solos were sung by Messrs. Harlow and Kidder, recruited from the ranks of the club. Mrs. Williams, long a favorite with Boston audiences, sang an air from Gounod's "Mireille" and songs by Whelpley, Monroe, Forsyth and Mabel Daniels in her usual brilliant and artistic manner, and was obliged to respond with extra numbers. With the club she sang F. L. Stevenson's "Omnipotence," one of the best numbers of the program. Fay Foster's "The Americans Come" was well sung by the club, but is more effective when sung as a solo. The tone quality was good throughout the program, but excelled in the quieter numbers. On a few occasions in the Cadman number, the intonation was a bit faulty, but, considering the difficulty of the work, it was to be forgiven. Mr. Mollenhauer, as always, achieved his desired dynamic effects, and the certainty of attack speaks well for the careful drilling the club has had for years under this masterful choral conductor.

Roland Hayes in Recital

Roland Hayes, Boston's well-known negro tenor, gave his second Symphony Hall concert Thursday evening, November 21. This year he had a small orchestra under the leadership of Frederick Mahn to play his accompaniments, and his accompanist of last year, William S. Lawrence, shared the program. Mr. Hayes sang operatic arias by Ponchielli and Massenet; songs by Daniels, Douglas-Holt, Lehmann, Fauré, Fouldain, Glen, Densmore and three negro spirituals by H. T. Burleigh. Mr. Lawrence played pieces by MacDowell, Scott, Debussy and Chopin.

The hall was well filled by an enthusiastic audience, generous with applause and by no means confined to people of his own race. Mr. Hayes is equipped by nature with a good voice which he uses with excellent judgment; he sings with rare good taste and differentiates the moods of his songs. With the exception of a few of his upper notes, he sang with breadth and warmth of tone throughout his entire program and enthused the audience by his ardent, sincere presentation of his various and varied numbers. Mr. Hayes is a pupil of Arthur J. Hubbard, one of Boston's best known and successful voice teachers, and has been heard in many parts of the country, always with good success. Mr. Lawrence is a pianist of many attainments. He has a clean technique, good rhythm, warm tone and plays with imagination. Both artists were warmly applauded and responded generously with encores.

Notes

The Cecelia Society resumed activities Wednesday evening, November 20, with Georges Longy, the new conductor, in charge for the first time. Rehearsals are being held regularly Wednesday nights in the Twentieth Century Club on Joy street, instead of Thursday nights as formerly.

The program in preparation for the first concert is one of miscellaneous numbers, most of them unheard in Boston, and many of them never performed before in this country. Henry L. Gideon has been granted a six months' leave of absence from his position as organist of Temple Israel, Boston, in order that he may leave early in January to go to France as an entertainer under the auspices of the Overseas Theatre League. He will be accompanied by his wife, Constance Ramsay Gideon, and together they will give programs of folksongs for the boys in the service waiting to come home.

The first meeting of the season of the MacDowell Club was held in Steinert Hall, Wednesday afternoon, November 20. The program for the afternoon was given by Mr. Fradkin, the new concert master of the Symphony Orchestra, and Mrs. Laura Littlefield, soprano, of Boston.

Evelyn Jeane, soprano, is singing at the New Old South Church in place of Geneva Jefferds, of Providence, who is recovering from a protracted illness. G. Robert Langer, baritone of the quartet, is bandmaster of the Naval Aviation Band stationed at the Massachusetts Institute of Technology and has been much in evidence the last few days at the head of his band in the many parades for War Work Drive and in celebration of the advent of peace.

Mme. Cara Sapin, contralto, formerly with the Boston Opera Company, has been engaged as soloist at the Second Church in Boston. Thomas Stone, formerly organist at St. John's Episcopal Church, Jamaica Plain, succeeds Francis Snow, recently engaged as organist at the Church of the Advent, Boston.

The second organ recital of the season under the auspices of the New England Chapter of the American Guild of Organists was given at the Arlington Street Church, Monday evening, November 18, by Benjamin Whelpley, the noted composer and organist of the church. The third of the series will be given at Park Street Church, November 25, by John Hermann Loud, F. A. G. O.

The Chromatic Club of Boston held its first meeting at The Tuileries Tuesday morning, November 19. The program for the occasion, one of unusual interest, was given by Mrs. Alice Peroux Williams, mezzo soprano, and Ralph Lawton, of New York, pianist. Mrs. Williams sang French songs of the eighteenth century, playing her own accompaniments, and Mr. Lawton played pieces by Beethoven, Chopin and Liszt.

R. S.

Carpi Under Daiber Management

Fernando Carpi, who has been the leading tenor of light lyric roles at the Metropolitan Opera for the past three seasons (appearing in "Barber of Seville," "Bohème," "Manon," "Rigoletto," "Daughter of the Regiment," "Traviata," etc.), now is under the exclusive concert management of Jules Daiber, who is booking an extensive concert tour for him next spring. His first New York recital will be given January 2 at Aeolian Hall, when Mr. Carpi will present a program of French, Italian and English songs.

Supplementary Course at Institute of Musical Art

The Institute of Musical Art of the City of New York, Frank Damrosch, director, will give advanced students of the Institute, who have been prevented by the epidemic or the draft from entering at the beginning of the school year, an opportunity to recover their full year's work if they enter before December 1. No additional charges will be made for the coaching required to make up lost work.

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NEW YORK CONCERT ANNOUNCEMENTS

Friday, November 29.

Felix Garziglia. Piano recital. Evening. Aeolian Hall.
New York Philharmonic Society. Afternoon. Carnegie Hall.

Saturday, November 30.

Oliver Denton. Piano recital. Afternoon. Aeolian Hall.
New York Symphony Society. Evening. Carnegie Hall.
Children's Concert. Morning. Aeolian Hall.

Sunday, December 1.

New York Symphony Society. Afternoon. Aeolian Hall.
New York Philharmonic Society. Afternoon. Carnegie Hall.
Jascha Heifetz. Violin recital. Afternoon. Carnegie Hall.

Monday, December 2.

Humanitarian Cult. Louis Graveure, soloist. Evening. Carnegie Hall.
John Charles Thomas. Song recital. Afternoon. Aeolian Hall.

Tuesday, December 3.

New York Oratorio Society. "La Vita Nuova." Rosalie Miller, Reinald Werrenrath, soloists. Evening. Carnegie Hall.
Emma Roberts. Song recital. Afternoon. Aeolian Hall.
Mundell Choral Club. Evening. Hotel Bossert, Brooklyn.

Letz Quartet. Evening. Aeolian Hall.

Thursday, December 5.

Mischa Levitzki. Piano recital. Evening. Aeolian Hall.
Boston Symphony Orchestra. Evening. Carnegie Hall.

Friday, December 6.

Biltmore Musicales. Morning. Hotel Biltmore.
New York Philharmonic. Afternoon. Carnegie Hall.

Saturday, December 7.

Boston Symphony Orchestra. Afternoon. Carnegie Hall.
New York Philharmonic. Evening. Carnegie Hall.
Leo Ornstein. Afternoon. Aeolian Hall.

Sunday, December 8.

New York Symphony Society. Afternoon. Aeolian Hall.
Raoul Vidas. Violin recital. Afternoon. Carnegie Hall.

Tuesday, December 10.

Rubinstein Club. Rosa Raisa, soloist. Evening. Waldorf-Astoria.

Thursday, December 12.

New York Symphony Society. Afternoon. Carnegie Hall.
New York Philharmonic. Evening. Carnegie Hall.
Florence Hinkle. Afternoon. Aeolian Hall.

Teyte with Baltimore Orchestra

The Baltimore Symphony Orchestra opened its fourth season at the Lyric Theatre, Baltimore, on Sunday afternoon, November 17, with Maggie Teyte, soprano, as solo-

ist. A large and appreciative audience was on hand to greet the orchestra, which was in good shape, despite the changes in personnel due to war conditions. Miss Teyte sang inspiringly, was in splendid voice, and her enunciation was excellent. The program was very properly opened with the playing of "The Star Spangled Banner," and then followed Beethoven's eighth symphony; two solos by Miss Teyte, Thomas' "Connais-tu-le Pays," from "Mignon," and Charpentier's "Depuis le jour," from "Louise"; Goldmark's "Sakuntala" overture; Tchaikovsky's andante cantabile from the string quartet, op. 11, and Massenet's suite, "Scenes Pittoresques."

Christine Langenhan Using Witmark Songs

Christine Langenhan, the dramatic soprano, who is to tour as soloist with the Minneapolis Symphony Orchestra this season, has found several Witmark publications which she likes well enough to include in her repertoire. These are "Values," "I Did Not Know," "Songs of Dawn and Twilight," "Ma Little Sunflower," Frederick W. Vanderpool; "In Your Eyes," "Freedom for All Forever," Lieut. B. C. Hilliam; "The Magic of Your Eyes," "Smiling Through," Arthur A. Penn; "Come for a Sail in My Little Boat," Arthur Troostwyk, and "There's a Long, Long Trail," Zo Elliott.

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**Matzenauer Triumphs with Philadelphia Symphony**

At the first "soloist" concert of the season by the Philadelphia Symphony Orchestra, Margaret Matzenauer created a sensation, as may be proven by the appended opinions of the press:

The feature of the performance was the appearance of Margaret Matzenauer and her delivery of the numbers which had been assigned to her on the list. In these several numbers Mme. Matzenauer was heard with the greatest pleasure. The setting by Chausson of the verses by Maurice Boucher entitled "The Flower of the Waters" and the "Death of Love," which had not been heard here before, covers such a wide range of sentiment and emotion, its poetry is so ethereal and its technic so consummately refined that to do it justice, to communicate its full significance and to avoid conveying the sense of monotony to which its length and character incline, its interpreter must be endowed with unusual gifts of voice, of sympathy, of method and of appreciative intelligence, and Mme. Matzenauer is possessed of full measure of these and her perfect artistry has not been more impressively or convincingly exhibited than it was in her rendition of Chausson's music and of Boucher's lines.



She is not less worthy of praise for the beauty of voice and the refinement of style with which she sang the three Tchaikowsky songs, notably the "Cradle Song," which was done with an admirable simplicity and sincerity. No finer or more satisfying exemplification of the vocal art than Mme. Matzenauer provided is readily imaginable and the enthusiastic heartiness of the applause which she elicited bespoke the appreciative intelligence of her hearers.—Philadelphia Inquirer.

Mme. Matzenauer was heard in the vocal portions of Ernest Chausson's "Poem of Love and the Sea." Her singing of "The Flower of the Waters" was instinct with mystical poetry, while she rose to sublime tragic heights in the final "Death of Love."—Philadelphia North American, November 9, 1918.

Mme. Matzenauer, who is always a great favorite here, especially in her operatic presentations, was fascinating in the exquisite poetical conception of Chausson. In some respects the concert was a Matzenauer event, since that operatic star appeared before the audience three times.—Philadelphia Record.

Mme. Matzenauer invested the lines with the right note of hope and joy at the outset and the pathos of sincere despair in the closing chapter. She made her personality felt always through the medium of the music.—Philadelphia Public Ledger.

In the minds of many the Tchaikowsky songs were perhaps the high points of the afternoon because Mme. Matzenauer sang them. It is stale news that she is one of the few most accomplished artists on our stage—concert or operatic. But to have heard the simplicity and distinction with which she sang those little songs was to have had an illustration of the heart reaching fundamentals on which a great art is based. Only the real artist can do the simple things supremely well. The little fellows need the trimmings to deck them.—The Philadelphia Press.

Jacobino to Aid N. L. W. S.

Sascha Jacobino, violinist, will give a recital at the Academy of Music, Philadelphia, on December 5, part of the proceeds of which will go to the National League for



SASCHA JACOBINOFF,
Violinist.

Woman's Service. The League, which is a national organization having Government recognition, will use the money derived from this concert for reconstruction and relief work, including hospital libraries, etc. Mrs. Harriet D. Hurlburt has charge of the publicity department of the N. L. W. S.

THANKFULNESS EXPRESSED**BY SINGING**

Community singing, which has swept over the entire United States as a result of the great world war, is to be given a new application if the efforts of American singers are successful. Clara Clemens, daughter of the late Mark Twain, who recently gave her father's residence at Redding, Conn., for the Artists' War Service League as a convalescent home, is a leader in the movement to make today (Thanksgiving) a day of great vocal rejoicing. "To sing is a natural desire when we are happy," says Mme. Clemens, "and Americans are happy at this time, happy and thankful because all that we have fought for has been won and those who fought for us are coming back. If the plan we have in mind is successful, every city, town and hamlet will devote part of the day to a community sing. Besides commemorating the glorious occasion, it will be an important step in stimulating music-love and interest in the American people."

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Marion Bauer

From Hills of Dream.....Leila Holterhoff, New York
From Hills of Dream.....Christine Langenhan, Cincinnati
The Minstrel of Romance.....Hartridge Whipp, New York
Only of Thee and Me.....Caroline Lazzari, New York
The Linnet Is Tuning Her Flute.....Mary Hubert, New York
The Linnet Is Tuning Her Flute.....Hana Shimozuma, San Francisco
Youth Comes Dancing.....Florence Keniston, Little Silver, N. J.
A Little Lane.....Jean Pollard, Winnipeg
Were I a Bird on Wing.....Florence Macbeth, New York

Mrs. H. H. A. Beach

Far Awa'.....John McCormack, Boston
Far Awa'.....Rosalie Miller, Athens, Ohio
A Song of Liberty.....Claude T. de Graw, Atlantic City
A Song of Liberty.....Josephine Furbush, Boston
I Send My Heart Up to Thee.....Mabel Preston Hall, New York
The Year's at the Spring.....Mary Jordan, New York
Mrs. Henry Holden Huss, Lake George, N. Y.
A Canadian Boat Song (duet),
Grace B. Marcusson and John Rankl, Lockport, N. Y.

Gena Branscombe

Three Mystic Ships.....Mary Jordan, New York
Three Mystic Ships.....Olive Nevins, Lockport, N. Y.
Dear Lad o' Mine.....Cecil Fanning, Columbus, Ohio
Radiant as the Morning.....Yvonne de Tréville, Rochester, N. Y.
Radiant as the Morning.....Olive Nevins, Lockport, N. Y.
I Bring You Heartsease.....William H. Gleim, New York
I Bring You Heartsease.....Arthur Hackett, Washington, D. C.
The Morning Wind.....Lucy Gates, Ocean Grove, N. J.
Laughter Wears a Lilac Gown (duet),
Mary Jordan and William H. Gleim, New York

S. Coleridge Taylor

Life and Death.....Raymond Harmon, France
Life and Death.....Roland W. Hayes, Boston
Life and Death.....Frederic Joslyn, New York
Life and Death.....Norman Douglas, Winnipeg

Ralph Cox

Apriltide.....Christine Langenhan, Ellwood City, Pa.
Apriltide.....Roger Naylor, Trenton, N. J.
The End of Day.....George Reimherr, Camp Upton
The End of Day.....Richard Knotts, Lockport, N. Y.
Sylvia.....George W. Davies, Saint Louis
Peggy.....Richard Knotts, Lockport, N. Y.

Mabel W. Daniels

Daybreak.....Martha Atwood, Bangor
Daybreak.....Roland W. Hayes, Boston
Soldier Cap.....Phyllis Robbins, Boston
The Persian Captive.....Edna S. Ver Haar, Bloomington, Ill.

Arthur Foote

Constancy.....John McCormack, Chicago
Tranquillity.....Mabel Garrison, New York
In Piccadilly.....William Bentley, Galesburg, Ill.
Lilac Time.....Walter McLeod, Missoula, Mont.

G. A. Grant Schaefer

The Eagle.....E. Warren K. Howe, Chicago
The Eagle.....Charles C. Wells, Evanston, Ill.
The Sea.....Charles C. Wells, Evanston, Ill.
To a Flower.....Charles C. Wells, Evanston, Ill.

Henry K. Hadley

My Shadow.....Bertha Baracs, Boston
My Shadow.....Florence Nelson, Haskell, N. J.
My Shadow.....Leila Yale, New York
The Swing.....Hazel Isaacs, Washington, D. C.
A Hong Kong Romance.....James H. Rattigan, Brighton, Mass.

John W. Metcalf

Honor's Call.....William Bentley, Galesburg, Ill.
Watching.....Robert Fischer, Dubuque, Ia.
Watching.....Clara Edmunds-Hemingway, Gary, Ind.
Love and Springtime.....Rene Lund, Chicago
The Sunshine of Thine Eyes.....Coraline Ewe, Minneapolis
The Rainbow.....Christopher Lulloway, Atlantic City

Francisco di Nogeno

My Love Is a Muleteer.....Julia Claussen, Chicago
My Love Is a Muleteer.....May Marshall Cobb, Nantucket, Mass.
My Love Is a Muleteer.....Amy Ellerman, Allenhurst, N. J.
My Love Is a Muleteer.....Zoe Fulton, Pittsburgh
My Love Is a Muleteer.....Mabel Preston Hall, New York
My Love Is a Muleteer.....Rosalie Miller, Athens, Ohio
Sevilla Love Song.....Florence Keniston, Little Silver, N. J.

Anna Priscilla Risher

As in Old Gardens.....Clara Poole, Boston
As in Old Gardens.....Blanche C. Fletcher, Washburn, Wis.
As in Old Gardens.....Clara Morris, Toronto
As in Old Gardens.....Gladys Frostead, Boston
A Baby's Hair.....Ida Geer Weller, Lockport, N. Y.

Harriet Turner

Rain.....Clara Edmunds-Hemingway, Gary, Ind.
Rain.....Clara L. Hansel, Evanston, Ill.

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Summer Time.....Mildred Thomson, Des Moines
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Rivoli and Rialto Music

A distinctively Italian program has been built around the screen debut of Enrico Caruso at The Rivoli this week, in which excerpts from "I Pagliacci" dominate. Annie Rosner, soprano, and Vincente Ballester, baritone, sang the "Bird Song" and the "Prologue" respectively. At the Rialto, the orchestra, Hugo Riesenfeld conducting, renders Enesco's "Rhapsodie Roumaine." As a lighter number a potpourri of old time waltzes will be played. The Rialto Male Quartet will sing and Sascha Fiedelman, the concertmaster of the orchestra, will contribute the andante movement from Lalo's "Symphony Espagnole."

Victoria Boshko Plays at Plaza

Victoria Boshko, the pianist, was the feature of the Plaza Morning Musicales of November 19.

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“The Magic of Your Eyes” Fine Teaching Song

Irving D. Pollak, a New York teacher, is of the same opinion about “The Magic of Your Eyes” as thousands of other musicians scattered throughout the United States. He says:

I find it one of the best and nicest melodies which I have as yet played. I have been using it as a violin solo and as a teaching number.

Following are some other opinions:

I think your song “The Magic of Your Eyes” most likely to become popular as it is not only catchy but very musical indeed. (Signed) FRANK T. MILES.

I have already sung “The Magic of Your Eyes” a number of times and have found it one of the most appreciated songs I have ever used. It is always liked immensely and I intend using it again this season. (Signed) LILLIAN HEYWARD.

Whenever I have sung it it has been received with enthusiasm, and as a teaching piece I have found it not only very usable but the pupils enjoy it immensely. It is beyond the scope of the average audience and when properly interpreted arouses the interest of every music lover. Vocal technic becomes an easily attained object if veiled in attractive material. Vocal teachers particularly are needing more of just such songs.

It has given me pleasure to use your song and I shall continue to do so extensively. (Signed) BLANCHE SPRATT.

I am using your song on my music club program this year and surely think it a very teachable as well as artistic number. (Signed) JULIA G. KERLIN.

I have been doing a great deal of camp work this season and any good ballad such as “The Magic of Your Eyes” and anything that has a tinge of humor, is a good number and always goes over. (Signed) EARL GARBANK.

I find that “The Magic of Your Eyes” is always well received. (Signed) E. R. TAPPEN.

I am using “The Magic of Your Eyes” tomorrow night at the officers’ Y. M. C. A. (Signed) ROGER BROMLEY.

I used “The Magic of Your Eyes” all last season and am still using it and I find it grows more popular every day. (Signed) GENEVA KARR.

I have sung it with a great deal of success. It is a song that appeals to music lovers especially and to the public in general. I can heartily say that I am very glad to have it in my repertoire. (Signed) LILLIAN VOGEL-HARDING.

The choir of St. John’s Lutheran Church, of which I am the organist and choir director, sang “The Magic of Your Eyes” with wonderful effect. The beautiful harmony which this composition contains “shows up” to great advantage the different parts portrayed. (Signed) GRACE E. CLARK.

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Meta Reddish in Lima, Peru

Echoes of the South American triumphs of Meta Reddish are frequently reaching her native land. In August and early September the gifted American soprano divided honors with Maria Barrientos in coloratura roles at the Municipal Opera of Santiago de Chile. In September and October, Salvati’s large company, headed by Meta Reddish and such other well known artists as Carmen Melis, Fanny Anitua, Juan Nadal, Danise, and with Padovani orchestral director, was heard at the opera of Valparaiso. The company is now in Lima, Peru where Miss Reddish has likewise achieved overwhelming successes.

MURATORE Triumphs in Philadelphia

Philadelphia Record, November 12, 1918

“Holding a French and American flag, Muratore sang our national anthem in English with a force and meaning that would forever have silenced all critics of its inappropriateness could they have heard him. Such verve, feeling and gallantry could not fail to elicit tremendous applause. The French song with its call to liberty was sung in a manner that would have aroused the most apathetic to enthusiasm. Muratore’s audience was keyed to the highest pitch of which the tenor, holding high the twin emblems of ‘Liberty, Fraternity and Equality,’ shouted ‘Viva la France—Vive la America.’”

Philadelphia Evening Public Ledger, November 12, 1918

“But I shall never forget the finish. Muratore came out on the stage and sang ‘The Star Spangled Banner’; and then he stood with head thrown back and flashing eyes, and holding the Stars and Stripes in his right hand and the French flag in his left, he sang the ‘Marseillaise’ as I have never heard it sung before and as I never expect to have the chance to hear it again. It was simply wonderful, and everybody waved flags and had a grand time generally.”

Philadelphia Public Ledger, November 12, 1918

“Then the thrills came, for M. Muratore, with a tone big enough for a whole male chorus, sang ‘The Star Spangled Banner.’ Finally, grasping the French and American standards and swaying the staff of either lancewise as he sang, he roused the standing audience to frantic cheering with the ‘Marseillaise.’ Perhaps that paramount anthem of the war was never so finely

sung in this city. At the close the singer cried ‘Vive l’Amerique!’ and then, with a throb in the beloved name of his country, ‘Vive la France!’”

Philadelphia North American, November 12, 1918

“The distinguished audience, which comfortably filled the ballroom, stood and cheered long and enthusiastically when Muratore, at the end of the regular program, sang ‘The Star Spangled Banner’ in quaint English that was surprisingly Italian in its accent, and followed by singing the ‘Marseillaise’ in rousing fashion, while he waved large French and American flags.”

“Muratore’s regular numbers on the program were the aria from Massenet’s ‘Werther,’ Loret’s ‘Chanson de Barbaranne,’ the valiant ‘Enlèvement’ of Levaude, and the cavatina from Gounod’s ‘Romeo and Juliet.’ His fine dramatic tenor would undoubtedly be heard to best advantage in opera, but his group of songs yesterday afforded him opportunity to range from pure lyrical singing to virile dramatism. His upper tones are clear and golden, but a slight reediness is apparent in the lower register.”

Philadelphia Press, November 12, 1918

“Mr. Muratore was heard here for the first time in concert. He has a splendid stage presence and his voice yesterday was as fresh, luscious and penetrating as has furnished so much pleasure here in opera. He sang three times, and each time was compelled to respond with an encore, finally adding to his set program the ‘Marseillaise’ and ‘The Star Spangled Banner’ as his concluding numbers. He sang arias from ‘Werther’ and ‘Romeo and Juliet’ and gave two short numbers by Loret and Levaude.”

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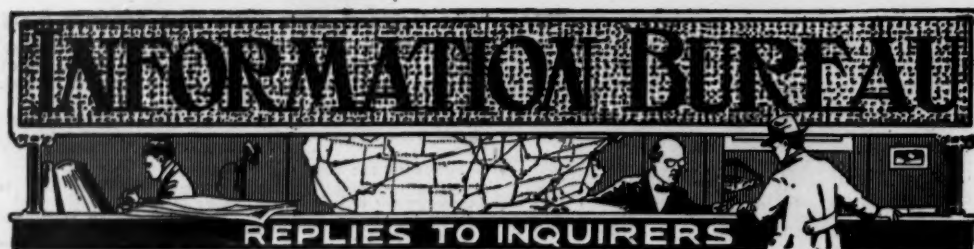
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[The Musical Courier Information Bureau is well on in its second year of usefulness, its continued service being justified by the many letters of inquiry received and answered. That the bureau has been of assistance is evidenced by the letters of thanks and appreciation received. The service of the bureau is free to our readers, and we request any one wishing information upon musical questions to write to us. Many letters are answered by mail, but inquiries of general interest will be answered through the Information Bureau, with the names of the inquirers omitted. Inquiries will be answered as soon as possible, but there is sometimes unavoidable delay in order to look up data and verify facts.—Editor's Note.]

"Will you kindly let me know what are the best text books and best systems for a beginner for the violin, piano and saxophone? Also magazines published for the above instruments."

Of course, there are innumerable methods for violin and piano and several for saxophone, too. Write in regard to them to G. Schirmer, 3 East Forty-third street, City, or Ditson, 8 East Thirty-fourth street, City, or any other of the well known publishers in New York. There are so many methods for piano and violin that we should be at loss to choose between them. There is a good magazine called the "Violinist," which might give you some information, but there is no magazine published especially in the interests of the piano; that is as far as the teaching of it is concerned.

AN ANONYMOUS REQUEST

"Will you kindly tell me if 'De O' Ark's A Moverin,' sung by Mabel Garrison, and 'Some O' These Days,' sung by Oscar Seagle, are published and if so by whom? I would also like to know something of the composer David Guion. Can you give me his address?"

The Information Bureau would have been very glad to have answered the above question, but the communication was anonymous, and there have already been several notices in the Information Bureau, to the effect that anonymous inquiries are not answered. Names of the letter writers are not published, and if at any time an address is given, the permission of the person writing the letter is first asked.

Another Christine Miller Admirer

"I was able to follow the career of Christine Miller through your reading columns, but have seen no mention of her recently. Can you furnish me with some information?"

Christine Miller is now married and residing in Pittsburgh, Pa. She has withdrawn from the field as a professional singer, devoting all her time to war charities.

Coloratura Songs

"Can you tell me of any good coloratura songs? I would like something that would be interesting on a program and something not too hackneyed."

"O Come Hither," by Bainbridge Crist, and published by Carl Fischer, is said to be extremely good. There are also two songs by Helen Steer Saxby, "La reine des Fauvettes," which was sung at one of the concerts of the American Music Optimists, and "Glycine," the words by Coleridge. This last song contains much coloratura work, and a cadenza could easily be added.

Wants to Continue Study

"I am desirous of continuing my studies in piano, but must also support myself. Can you help me with any suggestions? I play fairly well. Is there any demand for accompanists at conservatories?"

It is rather late in the season to make any arrangements with conservatories, as usually all their teachers or assistants are engaged much earlier in the year. It would seem that you have a better opportunity of obtaining the kind of work you wish in your own city, where you must have many friends and acquaintances. Of course, it does happen occasionally that there is a demand for an accompanist quite unexpectedly, but usually that work would be given to a person who was known. The Information Bureau feels that the market in New York is fully supplied with pianists who play fairly well, and also accompanists, and as suggested above, your best plan would be to try to find something nearer home.

Wishes a Viola Part

"I am desirous of procuring the Viola part to Quartet for piano, violin, viola, and cello by A. Fesca, opus number 26. We have all the parts but the viola and cannot get it from any publisher at the present time. The thought occurred to me that in a large city like New York there must be copies of the work in some musical library and that some one could be hired to make a copy of the viola part and send it to us. We will pay any reasonable charge for the service. Do you not know of some one who would undertake to furnish this viola part, and if so will you kindly turn this letter over to such person with the request that the service be performed?"

Your letter is published in full hoping that it may attract the attention of some one who has the music that you desire. The New York Public Library has a very excellent music department, but whether that special quartet would be among their books, the writer is unable to ascertain at the present moment. However, a note has been written to the head of the Music Department of the Library, and as soon as an answer is received, the information will be forwarded to you. Your letter also might

attract the attention of the members of some other quartet, who would be willing to have the part copied for you. In that case, we would furnish your name and address.

Althouse's Voice "a Sheer Tonal Delight"

The above headline applies to the singing of Paul Althouse at a performance of "Madame Butterfly" with the Metropolitan Opera Company, in Brooklyn. Of it the Brooklyn Daily Eagle said: "Paul Althouse was the Pinkerton. Vocally this young American has moved far toward the summits of fame, and last evening he sang as he never has in Brooklyn. Some of his pianissimos in the love scene of the first act were sheer tonal delight. And he grows histrionically."

Of the same performance the Brooklyn Citizen said: "It would be hard to imagine a more artistic rendering of the duet at the end of the first act than Geraldine Farrar and Mr. Althouse gave. His singing was artistic throughout the evening."

A Second Vidas Recital

Raoul Vidas, who made such a brilliant debut November 9, will be heard in a second recital at Carnegie Hall the afternoon of December 8. This will be his third appearance in New York, a pair of concerts with the Philharmonic at Carnegie Hall on November 21 and 22 being his second.

Kirpal Musicale December 2

Margaretha Kirpal, vocal teacher, will give an informal musicale at her Flushing studio, December 2. Those taking part are Mrs. William Campion, Helena Callahan, Jeanette Eberhardt, Lilian Tyler, sopranos, and Alma T. Miller, alto.

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This department, which has been in successful operation for the past year, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of THE MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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